

PROCEEDINGS AND TRANSACTIONS
OF THE
ALL-INDIA ORIENTAL CONFERENCE
SIXTEENTH SESSION
UNIVERSITY OF LUCKNOW
October 1951

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AND
DR K C, PANDEY M A D LITT

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PREFACE

We have great pleasure in placing before the All-India Oriental Conference the second and the final volume of the Proceedings and Transactions of the sixteenth session of the Conference held in the University of Lucknow in October, 1951. Besides the select papers, the volume also includes the presidential address to the Pilt and Buddhism Section which, together with the papers submitted to that section, was not available at the time of the printing of the first volume. They became available only recently and that is why they are printed at the end of the volume.

We have to thank Dr. Wahid Muza, M.A., Ph.D., Head of the Department of Arabic, University of Lucknow, for correcting the proofs of the papers belonging to the Islamic Culture, Arabic and Persian, and Urdu Sections. His promptness in returning the proofs after correction has been of great help in the printing of this volume.

We are also grateful to Dr. S. V. Singh of the Sanskrit Department of the University of Lucknow for correcting the proofs of some of the matter included in this volume. But for this, there would have been unnecessary delay in the printing of it.

K. A. SUBRAMANIA IYER

K. C. PANDEY

(1) VEDIC SECTION

A PASSAGE IN THE KAUSITAKIBRĀHMANOPANISAD (1.2-6)-SOME SUGGESTIONS AS TO THE PROPER READINGS AND A CLUE TO ITS IMPORT

(PROF. SIVAPRASAD BHATTACHARYA, CALCUTTA)

Thanks to the uninterrupted tradition amongst teachers and scholars and to the achievements of philosophers of the Vedānta system, the major Vedic Upanisads (including the Śvetāśvatara) present to us a standardised text, though there is no end to the doubts and disparities as to their interpretation. It is a pity that the *Kau Br Up*, specially in its first chapter, known significantly as the *Paryāṅkavidyā*, the most remarkable and, according to some scholars, the earliest stratum of the work, launches us into textual difficulties which appear to be insoluble in some cases at least. Sections 2-6 of this chapter, dilating on the path and experiences of the Spirit after death, referred to as the Pilgrim's Progress by Prof. Belvalkar because of its symbolism, introduce us to one of the knottiest, if not the knottiest passage in the Up literature. So far as indigenous scholarship of pre-modern days is concerned, the difficulties originating from bad transcription encouraging wild guesses in emendation (for there are no limits to this, as this does not relate to the Samhitās and the rigour of pāṭyana-exactitude is not operative here) and in interpretation of scholars like Śaṅkara and Rāmāṇanda have made confusion worse confounded. The labours of certain gifted scholars extending over the last fifty years have not taken us nearer solution, though they have been by no means inconsiderable. The discovery of the *Jaiminiyabrāhmaṇa* and of the *Jaiminiyopaniṣadbrāhmaṇa* has thrown much welcome light, in as much as there is much matter common in them with the text of the *Kau Br Up* and we can never be sufficiently thankful to Caland and more particularly to Oertel for this. The attempts at restoration of and the translation of this portion by Prof. Belvalkar (more than 25 years ago) and the recent edition (Paris, 1949) by Prof. Louis Renou have served to shake off the indifference and complacency of scholars that have looked upon the *Kau* as a mere repository of the age-worn doctrines of the Chāṇḍ and the *Br Ār* and look down upon this section as a mere fanciful curio of materials not synthetically connected with the creeds and commitments of older thought (as is the case e.g. in the *Nār Up*). तस्यैव विदुषो यज्ञस्यात्मा यजमानः अद्वा परंती एतद्वा यज्ञात्सर्वमग्निर्होत्रं सन्नं. सूर्याचन्द्रमसोर्महिमाभौ ब्राह्मणौ विद्वानभिजयति।)

The passage readily divides itself into two well defined parts of which the first (1.2) inextricably connected with the doctrines of Karma and of Transmigration of the Soul, the Upanisadic view of the two paths *pitṛyāna* and *devayāna* as adumbrated in the *Mundaka*, *Chāṇḍ* and *Br Ār*, has in its manner of presentation in the beginning and in the sequel

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a remarkable similarity with the two works mentioned above specially in the metrical finish with the *Jai Br*. There are immaterial departures and deviations (e.g. अर्धमासा, प्रभुतात् in the first, त्रयोदशेन द्वादशमास, in the second, as in the printed text of the *Jai Br*) and allowing for bad transmission, one can note certain modifications which like less mechanical Uhas have served to give a new orientation to the tenor of the whole passage (e.g. मासिपिक्क with मा as an absolute particle and तन्म ऋतवोऽसुसव आरभधन् I prefer आरभधन् to आभरधन् which keeps intact the Uha and language of the first verse and is akin to आनयधन् of the printed *Jai Br* text and take स तद्विदेहप्रति तद्विदेह as accepted by Renou as readings in both the texts). In the *Jai Br*, the world (loka) and the reborn beings (lokin) are not changes to be given the go-bye consistent with the spirit of the *Bi* text, whereas in the *Kau Up* text, as in the *Jai Up Br* (III 21 28) these are immaterial and unwelcome, at best means or relays in the reaching of the final goal (c.f. *Jai Up Br* I 3 2, *Satapatha* IX 2 3 6, XIV 6 1 4 8, and *Br Ar Up* III 1 4 8 V 10). In the second part (1 3 6) which is a directory of the path we have parallelisms and borrowings from *Chand Up* VIII 5 3 4 (in a sense the source of inspiration of the *Kau* I 3) III 14 1, *Br Ar* IV 3 8 15, V 10 1, *Praśna* V 5, *Jai Br* I 17-18, 42-44, *Śa. Br* (Aghnashaya X 1 1 3, X 1 4 14, X 2 3, X 4 2 1-18, X 4 3 1-3, *Ath Sam* XV 2 3 from *Vāj Sam* XV 15-18 and very probably the *RV* V, 47 VII 74. It is a pity that a bias against texts associated with sacrifices (e.g. *Sat Br* XI 2 7 1-5 (i), XI, 11 3 2 (ii), XI 4 4 1 (iii) has resulted in their being over-looked while as a matter of fact they afford us substantial help in restoration and interpretation of the text. It was an axiom with later commentators that an *Up*, even if it styles itself as a *Br Up* is not amenable to acceptance of the fundamentals of a yajna ideology. Even passages from the *Mbh* which provide considerable food for thought and enliven the teachings of Vedic symbolism (e.g. *M Bh* I 3 144-147) (iv)

(i) सवत्सरो वज्रः ऋतवद्धस्विजः मासा इवीषि . अर्धमासा हविषाभाषि
अहोरात्रे परिवेष्टी For another analogy vide *Taitt Sam* VIII 2, 6 4 and *Jai Br* 1 50 where *ahan* and *ratri* are two unaging seas wolving out of the samvatsara and complying with ita as in *Rg X*, 190

(ii) यो ह वा अग्निहोत्रे पन्मिषुनाभि वेद मिथुनेन मिथुनेन ह प्रजायते ।
[c.f. also *Br Ar* I 4 17:—मन एवाऽस्यास्मा माग्नाया प्रायः प्रजाः and c.f. also *Praśna* I 4, 15]

(iii) पञ्च ह वै प्रजायो हारोऽग्निर्वायुरापयश्चन्द्रमा विष्णुर्वाक्स्यः ।

(iv) एव शुवक्षपि नागात् यदा ते कुण्डलो नाकभक्ष तदाऽपरयत् क्षियी तन्मे
अधिरोग्य सुजेने पदं वयन्ती । तस्मिन्सन्ने कृष्य' सितारव सन्तवश्चक्रे आपययत् यदभिः
कुमारैः परिवर्तमानम् (An echo of *Rv* VI 91) अत्र संवत्सरः प्रजापतिरिति
श्रुतेः संवत्सररूपेण प्रजापतिं विरवारमानं कृत्स्नसंसारमिमानिनं समष्टिजीवं स्तौति
(Nilakapṭha) (in the *Kau*, passage the ritus are the kumaras here tho
Nilakapṭha explains it as the six klesas of the Yoga philosophy).
संन वेदं विरचकृते सुवर्ग्यौ ब्रह्मस्तत्सूत्रं ब्रह्मण्यजसं पुष्वानि वै ।

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immortality, personal immortality) as is guaranteed in the brahmaloka in similar well-known texts [e.g. *Praśna* III 11, 12, *Āit* III 4, *Kātha* I 112]

(4) कौडीस सत्यमस्मीति for कौसि स्वमस्मीति The question is parried with the necessary change in person This is clear from I 6 समाह .

(5) मुहूर्ता वैष्टका in 13 [and मुहूर्तान्वैष्टकानि with an allowable change in gender in I 4 the *Amśakośa* I 119 sanctions this in later usage even] for मुहूर्ता वैष्टका A reference to *Jat Br* X 412 (v), X 4218 (vi), makes this reading unimpeachable [The change to इष्टिका on the fancied basis of *Mundaka* I 27, 10, which is the reading in commentaries (e.g. of *Sahkarānanda*) is certainly purposive as hinted at by Prof Renon] There is a covert allusion to bricks the materials from which the palace of Brahman is constructed—a point substantiated by references to the lakes, the river, the trees, the garden, the fort and the gate-keepers associated with a city of a region The *य* in वैष्टका is accounted for by *Pāṇini* VIII 317

(6) सज्जत स्थानम् for साज्जत संस्थानम् or साज्जत संस्थानम्, the fantastic reading of *Sahkarānanda* Belvalkar's emendation साज्जत (*AJOC* Madras) and सज्जत (*History of Indian Philosophy*, II p 272) should better be modified to सज्जत in conformity with सज्जतानिम्मुपासीत (*Chānd* III 141) Moreover it will have a realistic application to the fort denoting surrounded by water

(7) मुपाययायावयत (present tense dual) for वाचावयती and वयन्ति The *Mbh* references (I 3144, 147) (vii) set all doubts at rest and suggest that there have been lacunae between वावयत, and वै व which we discuss when we take over the doubtful cases

(v) वावन्ति वाच मे ज्योतीषि तावन्तो म इष्टका । तस्य वा पतस्य सवत्सरस्य प्रजापते सवत्सरो वै प्रजापतिरिति अक्षोराजाणि ज्योतीषि ता इष्टका इष्टका is generally used as feminine as *Pāṇini* 6365 testifies *Ītasmācandra* in his *lūgānuśāsana* holds the same view The form इष्टक is not ungrammatical

(vi) य पञ्चदशाङ्को रूपायपरयदाश्मनस्तम्बो मुहूर्ताम् ..सद् यद् मुहुरथायन्ते तस्मान्मुहूर्ता ।

(vii) अपरयत्.. भूतान्यजस्रं भुवनानि वैव as cited in fn (iv), also *Mbh* 1358 गुणस्य वयन्ती वरसा सुवेमावधिर्वयन्तावसितं विवस्वतः । ||(=Rv. VI.9) विवस्वतः विवस्वन्तं सूर्यं सङ्गा वद्वहारांसितं कृष्ण शत्रिजातं शुक्ल दिनजातं च तन्मुस्थातीय तेन सवत्सरकृपं पठे वयन्ती तेन च पठेव, सुवेमो सुमनी.. देवपितृयानी अधिरचयन्ती उपस्थापयन्ती । *Nilakanṭha's* commentary)

(8) उद्गीथोऽपश्य for उद्गीथोऽपरश्च यः, उद्गीथोऽपरश्च, उद्गीथ उपसी. The *Ath Sam* paraphernalia (XV 2&3) which is followed here closely with minor interchanges (e.g. ग्राह्यस्तस्मै यद्गुपि तिर्थञ्च । वेद आस्तरयं ग्राह्योपहृत्य सामासाद् उद्गीथोऽपश्यः) prompts this emendation. Should we not read in both उद्गीथ उपश्य ?

The doubtful cases arise in connection with —

(I) the second quarter of the second verse. The *Jai Br* printed text reads द्वादशप्रासादयोश्चोदशेन पित्रा. The generally printed reading of the *Kau* is द्वादशप्रासादयोश्चोदशेन. Apart from the violation of the metre (we should remember that the verses are in the nature of those made by an expert metricist), the grammatical anomaly on which Renou's analogy of द्वित्रा and त्रिचतुरा is of questionable application raises doubts about the actual reading. The *psi* was thinking of Rv I 25-8. Should we not read उपश्रावमानयोश्चोदशेन पित्रा ? The nouns in ययोश्चो and द्वादशेन as in the Rv passage noted and in त्रिचतुरात् and पञ्चदशान् in the first verse are supplied by the dictum विशेषण-माश्रयोयोगो विशेष्यप्रतिपत्तौ. The *Kau* B₁ (XXV 11) has पतामान् वै संवत्सरो यदेव ययोश्चो मासखयोश्चो न सर्वं संवत्सरं आसौ भवति. The metre is not thereby disturbed. But this is a bold emendation.

(II) विभु प्रमितम् (viii) in I 3. Some editions including that of Renou print this as a compound word obviously on the basis of the *Ch* passage where it fits in as an adjective to āyatana and follow Śaṅkha ānanda's interpretation. The upasargas are here interchanged from what they are in the *Ch. Up* (VIII 5 3), in which case following Śat Br III 1 4-7, Kātyāyana Śrauta Sūtra VII 14-18, and the Parisiṣṭa definition of Vimīta, Monier Williams' S.E. Dict. notes the sense of the building or hall has a more authoritative sanction. प्रभु (*Ch. Up* VII 6 1), refers to majestic potentates as Śaṅkha explains विभु as rendered by Belvalkar is an item of enumeration and the Christian parallel in the symbolism also leads us that way, where the measurement as in the Parisiṣṭa is hinted. The root म् is commonly used in connection with building and architecture and is, therefore, quite appropriate.

(III) उपश्रावमादामानवतो वै चक्षमानि. Belvalkar's emendation वैराजमानि is not very happy and is rather vague. The accepting of the equation of a later statement in this section of the *Up* (1 5 वैरूपवैराजो) which Renou picks up, does not help solution either. The ms. materials point to

(viii) The order, manner of arrangement and technology in the *Kau* passage are almost on a par with what we find in the *Pras Up* (III 18) — उपश्रितमासीत् स्थानं विभुत्वं वै पञ्चधा । अस्यास्तं वै माणस्य विज्ञायादृतमरुते ।

वै च जगानि as the reading Renou's conjecture (जगानि-जगन्ति) derives considerable support from the Mbh passage already mentioned (I 3 147) of which he is apparently unaware. There is one objection possible and that is that this is a rare form of the word. I am inclined to think that the reading was like वयसो भूतानि वै च जगानि (or perhaps in the analogous form वयस्यौ भूतानि). With such an emendation introduces a new sentence which is, to say the least, a clumsy device. This can be avoided if we take the reading to be द्वापरावयस्यौ where द्वापरावयस्यौ may be connected with the previous as well as with the following portions by the कालादिगोक्षक maxim or to be द्वापरावयस्यौ to be construed with the apsarasas as well as is the case in Rv VII 74 5 8 (यमेन तत् परिधिं वयसोऽप्सरस उपवेद् यमेन तत् परिधिं वयस्यन्) implying thereby a close similarity with the pre-occupations of one of the Fate Sisters in Greek mythology.

(IV) अम्बाश्चावयवीश्च अम्बया नद्य. No dependable explanation of this line is forthcoming. अम्बावयवीश्च (अम्बावयश्च is what the St Pet Dict seems to take it though that reading is open to question) is obscure. अम्बा in a Vedic passage as indicated in the Vedic Index is the name of one of the seven stars in the constellation Kṛtikā and by some stretch of fancy अम्बावयवी (in plural) may refer to the other attendant stars. The names अम्बा, अम्बादा, अम्बिका as in a Vāj Sam passage occur to our mind, but we are not sure. This introduces the difficulty, heightened by the absence of any finite verb in the clause concerned. In the Ch Up (VIII 5, 3) we have देवस्मदीय सूरः which introduces an element of effulgence something like what we find in the account of the route to mokṣa in the Yājñavalkya Smṛti (III 166-168). In the Up passage we have a pool which might have been later turned into a river just as the seas are and nya appear here in the form of a lake.

The Vāj Sam passage (XXIII 8) and we may note that the Mbh (I 102 3 and I 105 37) knows Ambā etc as apsaropama and Suras-utopama read in the context of another passage there (XV 15 18) where we have a mention of apsarasas by pairs whom the commentator Mahidhara (XV 15) following old traditions which uvata notes, regards as attendants may explain the reading नद्यः not in the sense of dancing girls but of attendants in general. The difficulty however is that the word नदी as the reading suggested by Belvalkar is a new one in a Vedic text. (We have नद् in the Maitr Up IV 2, a Up of dubious date and authority). We need not take अम्बया as the reading as अम्बयः is a well-known Vedic word (vide Kau Br XII 2, St Petersburg Dictionary and Bloomfield's Vedic Concordance). But the parallelism of this part of the passage with R V V 47 (ix) 5 and 6 (ix) is so striking that one would be tempted to think that in the last part of the sentence here we have three different types of mention of springs, streams and rivers corresponding to द्वे, अम्बे सातरः । The St Pet Dic thinks that अम्बि in the Rv passage and अम्बयः of the Kau passage are identical. It is however more likely that अम्बा etc may be proper names and as

such in the singular number and well assort with **आवयत्** (which may be read as **आवयन्स्यौ** as integral part of the long sentence **आवयन्स्यौ भूतानि च**) The reading in that case with the filling up of the lacunae as proposed in III will be **आवयन्स्यौ भूतानि च वैजगानि अम्बा आम्बायनी चाप्सरसी आम्बायो नक्ष**. The Nṛsiṃha P Tāpani's (III) mention of ambika as brahmayoni, the *Bahurc Up* account of the same (bālāmbikā) as brahmanānda kalā and the Pūrāṇa cum Tantra concept of ambikā the Great mother, as in the Saptasatī irrespective of Her diverse manifestations are well-known. But are we not taking too much of liberty specially as the ms material is hopelessly inadequate?

The tenor of the whole passage is the insistence on personal immortality like the quest for Vulcan or the unbinding of Prometheus in Western mythology. Was it implied in Maitreyi's appeal **देवाहं नामृतास्याम्** apparently covered over and renounced in Yajñavalkya's discourses? It is coterminous with *brahmaloka*, a vision of which with all its attendant pleasures and amenities, the acme of all imaginary desires सत्या अमृता-पिबाना कामा' Chānd VIII 3 1-5, Katha I 112, 25 — स्वर्गे लोके न भय किंचनास्ति न तत्र स्व न रजया मिमेति । उभे तीर्त्वाऽश्नायापिपिसे शोकादिगो मोक्षते स्वर्गलोके ॥ (12) इमा शमा सरथा सत्पूषी न रोहण खम्भनीया मनुष्यै । (25) Aitareya (III 4)

अमुमिन् स्वर्गे लोके सर्वान् कामानप्स्वा मृत समभवत् is met within more than one Up text. It is not certainly (x) the transcendental world beyond desires as in Śaṅkara's interpretation in Bṛ Āi IV 3 31. The whole thing is couched in the idiology and phraseology of sacrifice (āra=ṛta, ila, viathira— mne, muhūrta, isālā etc), in which the active elements are the time forces, the rtus as rtvijs. The spiritual essence as Prajāpati and subsequently as brahman, strives to maintain its continuity after death (मृत्यु) which as **सर्वस्व** or the Time ego (Sat Bṛ X 4 3 1) exhausts the Spirit eager for **अपुनर्मृत्यु** and (ix) as **प्रजापति** for he is in all and of all makes the spirit

(ix) इह वपुर्निबध्नन् जनासंस्वरन्ति यन्नयस्तस्थुराप । द्वे यदौ विमृतौ मातुहन्ते हृहेह जाते यग्यो समग्धः ॥ वितन्वते धियो अस्मा अपाति वक्ता पुत्राय मातरो वयन्ति । Sayana's note यस्या यग्ये नियमनीये द्याममृते वा on the first and मोहमाना दद्यान्तो वन्तो वपुश्चानीया हरमये (cf Yaska's interpretation as raśmi (X 47) and the textual background on the second verse seem to connect these vague terms with **देवमनीय सः** of the chānd passage **आपो वा अश्वायः** (Kau Bṛ XII 2 and Ait Br V 4 10) Sāyaṇa on I 23 16 **अश्वापो मातृश्चानीयाः** and on II 41 16 **अग्निहोत्रे मातृष्वं श्रेष्ठे** should be noted. Vide also the rendering in Keith's "The Brāhmaṇa as of the Rgveda" (H O C)

(x) ये प्रजा जेषिरे धीरास्तेऽमृतस्य हि मेजिरे इमं मानवमावर्ते नावर्तन्ते **अमृतसंयुक्तं स्थानममृततरुं हि आप्यते आप्येयमेव आमृतस्य न साक्षात्सोच इति गम्यते** [Śaṅkara on Chānd Up V 10 1 2]. The idea of mukti (eg Śveta I 6 7 12, Prasna VI 5 Muṇḍaka III 2 8) is different. Vide Keith-Philosophy and Religion of the Veda. (pp 583 84)

strive after devayāna leading to satyaloka and brahmaloka, the ultimate repository of prāṇa 9 Praśna (I 89) Satya and tapas that are introduced in I 2 are also insisted on in other Up as in Prasna I 15 The Kau's conception of satya as distinct from that of the statement elsewhere as in Chānd VIII 35 नाविष्वायमानि and असङ्को ह्ययं पुरुष (Br Ār IV 4) is gathered from I 6 (किं तत् यत् सत्त्वमिति तत्त्वमिति) It is different from ātman in its own light and right absolved from desires (e g in the Br Ār IV 3 8 15, IV 4 19 and Tai Up Bhṛguvalli 10 5 and Brah mānandavalli 8 स एको मानुष आनन्दं लभामति and X यतो दासो निवर्तन्ते कुलक्षणं) That this is no easy quest is clear from the pictures of the Brahmaloka which however abounding in sense-amenities in the shape of इक्षुप्लव etc irā standing for food, or strength (Nir VI 19, VII 8) is guarded by door keepers Indira and Prajāpati exacting compliance with duties and responsibilities (equation īta = āra hrada) a symbol of its being encompassed by the obligations (cf Sāma Sam II 229) of 108 moments in the shape of istakas constituting the edifice of the divine city, corresponding to 360 30 moments of Indian computation and is no mere routine duty but is the product of prajna, the palenquin of the throne of prāṇa round which has centered the full discourse (xi) which aims at inculcating the worship of prāṇa as the brahman as in Tai Up II 3, in which the mere reckoners of pros and cons (समप्रतिबिद्) are routed out and thoughtful knowledge leads to desired goal (Kena II 4)

A full point by point exposition of the passage involves a collation of the materials of Vedic texts such as those noted above. So also does the unfolding of the details of the symbolism in the latter part which by no means is an idle phantasy and is a nice mosaic in which early Vedic thought has blended admirably with later speculations, elaborate and far reaching in their consequence. The passages in the Mbh already cited and other less known passages of that great epic, sometimes on a different analogy as that of a ratha (Chānd) e g VI 34 17 38 (I 120 7-13, II 37-43,) अदितिर्वितिर्दुर्मुखैश्च वै देव्यौ देवता च मातरः । उपतस्तुः प्रजापतिश्च ॥ giving over and above an eschatology, on account of brahmaloka and the council chamber of Prajāpati and of Brahman) and of the Purāṇas in their changed ideology and phraseology (xii) (e g Vāyu VIII 124 127, Bhāgavata III 32, IV 29 18-40, V 17 11-14) have harped on a similar line of thought with emphasis on certain items which are prominent in the Kau passage इतिहासपुराणानां वेदं समुपशु दधेत्, is a waiting for all time. It is also not at all unlikely that coming as

(xi) एता भूतमात्रा प्रज्ञामात्राव्यर्पिता' प्रज्ञामात्रा' प्राण्यै अर्पिता. । एष प्राण एव प्रज्ञामात्राऽऽनन्दोऽजरऽमृतः । एष लोकपाल एष लोकधिपतिरेव सर्वेश्वरः । स स आत्मेति विद्याम् (Kau III. 9) Also Ait Up III 3,4 -यत्किंचिदेव प्राणिनाम् स सर्वं तत् प्रज्ञानेन प्रज्ञाते प्रतिष्ठितं प्रज्ञानेनो लोक, प्रज्ञा प्रतिष्ठा प्रज्ञानं ब्रह्म । स एतेन ब्रह्म नात्मनाऽमाहोकादुत्क्रान्तामुस्मिन् स्वर्गे लोके सर्वाङ्क कामात्राऽप्यवाऽमृत, समभवत्।

(xii) e g in the Brahmapurāṇa (Chaps 214-225 Anandasrama edn) A description.

it docs in a late phase of the Vedic period when as more or less in all phases of Indian thought, it incorporates a fusion of divergent streams of culture. Cowell's notes of about a century ago which could not but have been sciappy, Belvalkar's analogy of the literature of the Orphic Mysteries (History of Indian Philosophy, Vol II pp 272) and the modern scholar's attempt at investigating the parallelism with early Catholic thesis on the theme, thought, which in its turn inevitably draws much from Assyrian and Sumerian thought currents (*vs* St John's Revelation) read together bring in much food for discussion and may turn to be the searchlight illumining the dark corners of a little known section of this important Upanisad

Continuation of (ra)

The *narakas* (Chap 214 18 19) will serve by contrast to explain the symbolism of the *Kau* passage —

न तत्र वृत्तच्छाया वा न तडागाः सरासि च । न वाय्वो दीर्घिका वाऽपि न कुपो न
प्रपा न समा । न मयदपो नायतन न तद्यो न च पर्वता । न किञ्चिदाश्रयस्थानं पिद्यते
तत्र वार्येभि ॥ (The fancies of hosts of tanks, lakes, streams and rivers
are common in both the accounts, and in St John's Revelation we read
of the fiery lake of the nether regions) The same puāna (Chap, 214
104-128) describes as well the journey of the Spirit through higher
regions that are all studded with gems, diamonds etc and peopled with
gandharvas and *apsarasas*

(2) THE VEDIC CONCEPT OF METRES

by

DR. SIDDHESHWAR VERMA

The Vedic concept of metres has no parallel in the history of human culture. No other literature or culture has conceived of metres as co partners with gods in the receipt of divine worship, as instruments of the creation of the universe, as playing active parts in the Politics of Mythology, and as being the support of all that ever exists.

As an independent category, metres have been mentioned for the first time in the Rgveda, 10.90.9, where along with *ṛcas*, the *yajus*, and the *Sāmāns*, the metres have been mentioned as original creations in the universe (तस्माद् यज्ञात् सर्वं हुतं ऋचं सामानि जज्ञिरे । छन्दांसि जज्ञिरे तस्माच्च जुस्तस्माच्च ज्ञायत) This separate mention is notable, for though mention of *ṛcas*, as "verses" already suggests that metres must have existed in Vedic poetry, this separate specification shows that metres as an important crystallised and organised concept had a very ancient origin in the history of Indian thought. The function par excellence of metre, *viz* measure, has been definitely specified in R V 1.164.24, where it is stated that "every *ṛc-verse* is measured by metres like Gāyatrī" (गानत्रेण प्रतिमिमीते ऋकम्)

With the antiquity of this concept is closely associated the term used for metric, *viz* *chandas*—, the etymology of which had become a problem even for Vedic texts. Thus T S 5.6.6.1 Etymology of *Chandas* connects the word with $\sqrt{\text{chad}}$ —"to cover or protect", basing this interpretation on a legend in which the gods, being unable to approach a fire piled by Prajāpati, clothed themselves in metres: this covering enabled them to approach the intensity of the fire (ते छन्दोभिरात्मानं द्यादित्योवाचन्, तच्छन्दांस्तं छन्दस्सवन्) It is not clear how far this legend represented the germ of a later concept, *viz* the mellowing influence of metre when the Supreme Reality proved to be too dazzling to the Individual soul, but it certainly illustrates the protective aspects of metres to be dealt with in detail below. The Ś B 8.5.2.1 similarly derives *chandas* from $\sqrt{\text{chad}}$ —, but the meaning attributed to this verb here is "to please", being based on the legend that Prajāpati, when freed from death after the creation of the world, asked for food. The Gods gave him food which was metres from one point of view. The metres pleased Prajāpati, and "as they pleased him, they are called metres (*chandāmsi*)", (यदस्या ऋक्षयस्तस्माच्छन्दांसि) The same semantic aspect of *chandas*—appears in Ś B 4.4.3.1, where the mutual gratification of metres and gods, has been

thus pointed out "whenever the metres, gratified the gods, then the gods gratified the metres (तद् यत्र छन्दसि देवान् समतर्पयन्त्य छन्दसि देवा समतर्पयन्)

Yāska (Nir 7 12) similarly derives *chandas*—from $\sqrt{\text{chad}}$ —"to protect" (छन्दसि छादनात्) and Durga (Nir 7 12) quotes a passage from a Brāhmaṇa which means that as the gods, afraid of death, protected themselves with metres, so metres are called *chandas*—पदेभिरात्मनश्छादयन् देवा मृत्योर्विभवस्तच्छन्दसा छन्दस्वम्) cf a similar passage in the Chāndogya Upaniṣad 14, Rajwade निरुक्तचें सरादी भाषांतर, 1935, p 553 This possibly refers to the magical effects of verses, serving as "protective texts" (cf Weber, Indische Studien, 8, p 3), Vināyaka, while sticking to the same literal sense viz "to guard", gives the interesting interpretation that *chandaññis* are so called because they guard the letters from going outside measure (छन्दसि द्यौरश्छादयन्ति सवातविषयेन बहिर्भाषिवाद्यात्), on Śāṅkh Brāhmaṇa 11 5, cf, Weber *ibid*, p 3

According to Weber (I b, p 4) *chandas*—can be derived from $\sqrt{\text{chand}}$ —, not from $\sqrt{\text{chad}}$ — Formally and psychologically, this view seems to be acceptable, for he refers to $\sqrt{\text{chand}}$ —listed in the Nighaṇṭu in the sense of *kāntikarmāṇah* "to please" Moreover, the root $\sqrt{\text{chand}}$ —agrees with the form *chandas*—better than the root $\sqrt{\text{chad}}$ — And the meaning "to please" is not only consistent with the two legends mentioned above, but psychologically also the pleasant aspects of *chandas*—"metre" would be universally recognised

The syllabic nature of Vedic metres was recognized by the Rgveda, where in 1 164 24 it is stated that "the seven metres are formed of syllables" (अक्षरेण मितते सप्त वाणी) Generally, the number of prominent metres is said to be *three* in the Vedic texts, though sometimes the number is said to be seven

The R V 1 164 23 mentions the Gāyatrī, Tristubh and the Jagatī as the metres This three-fold concept of metre corresponds to the three-fold concept of the universe so predominant in Vedic thought Thus V S 31 18 speaks of the brilliance of *gharma* in heaven and in Gāyatrī, in the atmosphere and in Tristubh, on the earth and in Jagatī (वा ते वर्मं दिशि शुक् पावसाश्च ... वा ते वर्मान्तरिक्षे शुक् विष्टमाग्नीध्रे . . वा ते वर्मं पृथिव्यां शुक् वा जगत्पाश्च) A similar three-fold concept of metres has been represented by the three steps of Viṣṇu in V S 127 the three steps being "enclosed" by the Gāyatrī, the Tristubh and the Jagatī respectively

But R V also speaks of seven metres in 1 164 24 "the seven metres are formed of syllables" (अक्षरेण मितते सप्त वाणी.) Ś B 9 5 28 also

speaks of seven metres, though neither of these texts specifies the metres concerned

Though the Anuṣṭubh occupies a prominent place in later Vedic literature, it has been only hinted in R V by the adjectival form *ānuṣṭubhasya* in 10.181.1, in the phrase *आनुष्टुभस्य इविव*, "of the offering (gharma—) accompanied with the Anuṣṭubh metre" V S however, definitely mentions the Anuṣṭubh in several passages, e.g. in 11.11 it is stated that Savitar dug clay out of the earth with the help of the Anuṣṭubh metre (*सविता पृथिव्या अण्णामरक्ष आनुष्टुभेन कृण्वता*) For further details, cf. below "the Hierarchy of metres" pp 12—13

This prominence, accorded only to some of the metres, was not accidental, but was closely associated with the Vedic evaluation of objects in the scheme of Vedic life. The Gāyatrī, strictly connected with Agni, a deity that was the life and soul of the Vedic Sacrifice, came to occupy a position so great that the Gopatha Brāhmaṇa (edited by R. L. Mitra 1872) I.31 (p.17) speaks of "Gāyatrī, on which the universe rests" (*अस्यां सर्वमिदं ब्रूतम्*)

Again, the Tristubh metre is one in which the hymns to Indra have been generally composed—it appealed so much to the imagination of the Vedic Aryan in this respect that in A. B. 3.21 it is said that Indra claimed the Tristubh among metres

Perhaps the most striking feature of Vedic metres is the place they occupy in Mythology. They are Co-sharers, The mythology of metres with the gods, of the offerings in a sacrifice, § B 1326 states that "the sacrifice is performed for the gods, the Seasons and the metres" (*स एव ब्रह्मस्तथायानो देवेभ्यस्तावत् ऋतुभ्यश्छन्दोभ्य*), the metres being thus one of the three sharers of sacrificial offerings. V S 24.12 specifies the animals to be sacrificed to the various metres, viz. 3 sheep to Gāyatrī, 5 sheep to Tristubh and a 2-year old steer or cow to Jagatī (*अवयो गायत्री, पञ्चावयसिद्धिमे दिशवाहो जागर्तुः*) Vedic texts, however, suggest that this allotment of shares to metres had a history, that originally the metres did not enjoy this honour, for in T S 2.6.3.2 it is stated that the metres ran away from the Gods (saying) "we will not bear the offering if we have no share". The Gods then reserved the offering for the Metres, dividing it into 4 parts. T S 5.1.1.1 mentions a similar protest on the part of the Metres—the Gods then reserved for them an oblation to Savitṛ. Thus even this honoured position for Metres came from the Gods, not from man, suggesting the mythological origin of the honour accorded to Metres. T. S. 2.4.3.1—2 also mentions an *isth* called the *गायत्रीष्टि*, in honour of the Gāyatrī, while § B 3.4.1.15 prescribes a sacrificial cake on 9 potsherds to Gāyatrī + Om, suggesting that the metres had not only a share of the offerings, they were also directly worshipped.

T S 3491 speaks of Metres as "Minor deities" (*छन्दसि वै देविका*) while Ś B 95139 speaks of Metres as "goddesses" (*छन्दासि देव्य*) V 5847 shows metres as representing various deities, thus Soma juice is addressed as "Gāyatrī for Agni, Tristubh for Indra and Jagatī for all the Gods" (*अन्नये स्वा गायत्रि छन्दस गृहामि, इन्द्राय स्वा त्रिष्टुप् छन्दस गृहामि, विश्वेभ्यस्त्वा देवेभ्यो जगत् छन्दस गृहामि*)

But there are other passages which raise metres higher even than the Gods. Thus Ś B 18214 states that "Metres are the Gods of the gods" (*देवाना वै देवा. सन्ति छन्दास्तेषा*), while in Ś B 324 1—2 it is stated that the gods owe their divinity to the Metres, for it was the Metre Gāyatrī which brought Soma and consequently divinity to them "Soma was in Heaven, and the Gods were here on earth" (*दिवि वै सोम आसीत् । अयेह देवा*) Ś B 39310 definitely states that "it was through the metres that the gods reached the heavenly worlds" (*छन्दाभिर्हि देवा स्वर्गं लोकं समावनुवत*)

The basic concept in these passages is the power attributed to Mantras, and as these Mantras were generally metrical, the one category metre, dehed in various forms, has been deduced therefrom as being the ultimate power to which the gods owed their divinity

The acme of the dedication of metres is reached when in Ś B 8239 it is stated that Prajāpati himself "indeed became metre" (*प्राजापतिरेव छन्दोऽभवत्*) while in Ś B 10311 the whole body of Prajāpati has been depicted in terms of various metres "The Gāyatrī is the breath of Prajāpati, the Uspāh the eye, the Anuṣṭubh the voice, the Brihatī the mind, the Paṅkti the ear" This view is not foreign to the concept of Śabda Brahman if poetical inspiration ultimately originates from a superhuman source, there is no reason why verification also should not proceed from a similar source.

Vedic metres, conceived as divine, animate beings, are predominantly the associates of various gods. The most important of their associations is that with Agni. In T S 2255 Agni himself is called *gāyatra*, because Agni, it is said, was born from Prajāpati's mouth along with the Gāyatrī (*गायत्रोऽग्निः*). Now the verses addressed to Agni are mostly composed in Gāyatrī, consequently the association of both was set up. But Ś B 6726 goes further, and identifies all the metres with the limbs of Agni (*छन्दाश्चाङ्गानि*). The ritualistic basis of this concept is evident. Agni being the indispensable element of nearly all Vedic Ritual, all metres were naturally associated with him. But side by side with this ritualistic basis, it is possible that this composite concept also included poetical and therefore metrical fervour, which was figuratively associated with Agni. The Tristubh is the next metre associated with Indra who "claimed it as his own metre"

(A B 321) as hymns celebrating India are almost entirely composed in the Tristubh metre and consequently "the Tristubh is the military order" (Ś B 1354). Again, very close is the association of metres with Soma, T S 6212 speaks of metres as "the retinue of King Soma" and it was a metre, *vis* Gāyatrī, which had brought down Soma from Heaven. Now this concept, which associates metres with Soma, suggests a connection between poetical form and inspiration, the latter being represented by Soma. A B 86 further associates the metre Uṣṇih with Savitar, Bṛhatī with Bṛhaspati, Paṅkti with Mitrāvaruṇa and Jagatī with Viśve Devāḥ. Pīṅgala in his *Chandaḥśūtram* (B I Calcutta, 1877), III 63 similarly speaks of Agni, Savitā, Soma, Bṛhaspati, Varuṇa, Indra and Viśve Devāḥ as the deities of metres (अग्निं सविता सोमो सुव्रतमिर्वह्य इन्द्रो विश्वदेवाः). Next to the Gods, the metres are associated with the Sacrifice. T S 3121 speaks of the creation of metres after the sacrifice was created, and a legend in the same passage states that metres were originally more powerful than the sacrifice, but Prajāpati, in rescue of the Gods, took the strength of the metres and bestowed it upon the Gods. It was in the interest of the Divine order, that metres were forced to surrender their powers to the requirement of the Sacrifice.

The leading function of Metre, *vis* Measure, as pointed out by R V has been already mentioned above on p 1. Various functions of Metres. Many other functions have been attributed to metres, some of which may be noted as follows —

(1) The most notable function of Vedic metre is said to be their Protective Power, as one of the etymologies, discussed above, indicates. Thus in the Rājastūya ceremony, the Yajamāna is made to ascend to various directions with a text from V S 10—10—14 "Ascend to the East, may Gāyatrī protect thee, ascend to the South, may Tristubh protect thee, ascend to the West, may Jagatī protect thee (प्राचीमारोह गायत्री स्वावतु, दक्षिणमारोह त्रिष्टुप् स्वावतु, प्रतीचीमारोह जगती स्वावतु)". Ś B I 25 1—6 gives a legend in which Viṣṇu was guarded "(enclosed)" by the Gods with the metres "probably in order to defend him from the powers of darkness" as Kuhn, quoted by Eggeling Ś B (Eng translation) Part I, pp 59—6, suggests. Similarly V S 10 14 gives a prayer which runs "May Paṅkti protect thee (the Yajamāna)". A B 45 gives a legend in which Metres help Indra in order to drive Asuras out of darkness.

(2) Metres have notable acquisitional characteristics. It was by Metres, says T S 1754, that the gods won these worlds, by means of Metres Prajāpati recovered cattle (*ibid.*, 1597). The steps of Viṣṇu were effected by Metres (V S 225).

(3) Metres are said to be desire-granting. Thus T S 3491—5 gives a long list of desires which can be fulfilled if offerings are made to metres. He who desires offspring, cattle, village, freedom from illness, brilliance etc should worship the metres.

(4) Metres particularly give power. Thus T S 44 123 speaks of "manly strength" proceeding from the Anuṣṭubh metre. In T S 337 1—2 Prajāpati is said to have taken the strength from the metres and bestowed it upon the Gods. In Ś B 8 5 21 metres served as a nourishment for Prajāpati himself.

(5) Metres have an elevating function. "It was through the metres that the gods reached the heavenly abodes" (Ś B 5 9 310 *अमृतोभिर्हि देवा अमृतं लोकं समावसुवन्*), and it is by metres that men go to the celestial world (Ś B 6 5 47).

(6) Metres play a prominent and effective part in the Politics of Mythology. Thus Ś B 14 1 34 describes a legend in which Gāyatrī sided with the Gods in their struggle with the Asuras and the Gods won. A B 3 13 relates how the metre Anuṣṭubh fought for its right of the first place. Prajāpati had allotted the Gāyatrī to Agni but Anuṣṭubh to Acchāvāka. Thereupon Anuṣṭubh protested and so Anuṣṭubh was brought to the premier position in Prajāpati's Soma sacrifice. Ś B 16 4 2 relates how, after Indra had concealed himself after hurling his thunder bolt on Vṛtra, fearing lest he had not brought him down, Agni and Bṛhatī among metres started for search of Indra.

(7) Metres serve as instruments of the creation of the world. Thus Ś B 6 5 24 (Cf V S 11 58) states that the Vasus fashioned the terrestrial world by means of the Gāyatrī metre (*एतद्द्व्योक्ताम् वसवो गायत्रेण अमृताकुर्वन्*). In Ś B 1 3 2 16 it is stated that from the Anuṣṭubh all this universe originates.

(8) Every metre is said to possess certain characteristics which it imparts to the user. Thus Ś B, 6 4 32 states that "for one who desires brilliance, he should conclude with a Gāyatrī verse, for one who desires cattle, with a Jagatī verse, for one who desires support, with an Anuṣṭubh verse, for one who desires, the sacrifice, with a Paṇkti verse. Cf T S 51 3 5 "The Gāyatrī is brilliance, the Anuṣṭubh the sacrifice, the Triṣṭubh power" (*तेजो वै गायत्री ब्रह्मोऽनुष्टुप् इन्द्रियं त्रिष्टुप्*). Cf A B 1 5 "Gāyatrī should be used by one who desires brilliance etc. (*तेजो वै ब्रह्मवर्चसं गायत्री*)

That metres are divine creations, has been definitely stated in Ś B 11 5 4 17 —

The Cosmology of Metres "Creatures are of two kinds, divine and human—these human creatures are born from the womb, and the divine creatures, being the metres, are born from the mouth" (*अमृतोऽसि वै देव्यः प्रजास्तानि मुखतो जनयन्ते*). But while there is no difference of opinion on the divine origin of metres, the specific nature of their ultimate origin has been differently described. According to Ś B 17 10 17, Prajāpati first created from his mouth Agni together with the Gāyatrī metre, then from his chest and arms Indra and the Triṣṭubh metre. A similar view is expressed in T S 7 1 1 4, Agni and Gāyatrī being first created from his mouth by Prajāpati.

But Ś B 3 6 22—5 states that Suparṇi begot the metres, out of which the Gāyatrī fetched Soma from heaven (सा वृन्वाति ससृजे सा गायत्री दिवः सोममाहरत्) The name Suparṇi "fair-winged" suggests that the basic concept of the original ancestor of metres represented a bird, and soaring being a characteristic feature of birds the name was befittingly applied to the vehicles of all soaring Poetry, *viz* Metres. Moreover, T S 6 1 6 2 identifies this Suparṇi with heaven. So this text also sticks to the divine origin of Metres. A third origin of metres (though the Creator was Prajāpati even here) is said to be seasons. Thus in Ś B 8 1 1 5 8, 8 1 1 2, 5 it is stated "From out of the spring season he fashioned the Gāyatrī metre. From out of the summer season he fashioned the Tristubh metre" (गायत्री छन्दो वसन्तादतो विरममिमीत श्रद्धुम छन्दो ग्रीष्मादतो विरमिमीत) etc. This concept seems to be associated with the Vedic Ritual, in which all sacrificial activities were fundamentally, though partly, connected with the seasons, and the order of metres followed the order of the seasons.

Closely related to Cosmology is Cosmic order, in which Vedic Metres played a conspicuous part. Thus, according to R V 1 164 25, the Creator fixed the sun in the Heavens with the help of a Sāma based upon the Jagatī metre (जगता सिन्धु दिव्यश्चस्तमायत्) Similarly Ś B 128 3 24 states that the sun shines, as it is established on the Brihatī metre. The Kausītaki Brāhmaṇa 14 3 goes further and states that even the Divine order is founded on the metres, *e g* Agni with the Gāyatrī is fixed in this world of the Gāyatrī, Vāyu with the Tristubh is fixed in the world of the Atmosphere connected with the Tristubh. Yonder sun as connected with the Jagatī is fixed in Yonder world connected with Jagatī. This may remind one of the "music of spheres" in European literature. Cf Addison's famous poem —

"The spacious firmament on high

And spread the truth from pole to pole "

But according to the Vedic concept here, the organizing factor was not music, but metre. According to Weber (*Indische Studien*, 8, p 11) the Gāyatrī, Tristubh and Jagatī have been identified with the order heaven-atmosphere-earth in R V 1 164 23, but this verse is rather obscure. This identification, however, is clear in Ś B 18 2 10—13 and T S 4 2 1 1. In the former it is stated "the atmosphere indeed is Tristubh" (अन्तरिक्षम् ऋ वै त्रिष्टुप्) In the latter, the Gāyatrī represents the earth, Tristubh the atmosphere and Jagatī, the sky (गायत्र्य छन्द आरोह दृषिषीमनु विक्रमस्व... त्रिष्टुभं छन्द आरोहान्तरिक्ष विक्रमस्व जागत्य छन्द आरोह दिवसमनु विक्रमस्व)

Though actual order given here is somewhat different from the one suggested by Weber, yet the correspondence of metrical order with cosmic order is evident.

The unique importance which metres have acquired in Vedic literature may be partly explained by the conspicuous place which they occupy in Vedic Ritual. In various passages such as Metres and Vedic Ritual § B 4431—1828, 1346 it has been repeatedly stated that metres carry the oblations to the gods, and this has been explained by T S 2248 that Agni, with the help of metres, bears the oblations to the gods. This, in other words, means that metres were generally an essential feature of the Vedic sacrifice. Their connection with the sacrifice was held to be so close that in A B 3 25 27 it is stated that "the metres are the Sādhyā gods, they first sacrificed to Agni with fire" (*अन्वाप्तिं वै साध्या देवास्तेऽग्निनाऽग्निमचनन्*). This passage is a comment on R V 2-3-23, 24 where (*यन्नेव यज्ञमचनन् देवा*) occurs, which literally means "the Gods sacrificed to the Yajña with the Yajña". In T S 3371—2 it is stated that Prajāpati created the metres (immediately) after he had created the sacrifice. The peculiar development of Vedic metres was, therefore, an incident of the sacrifice. Moreover, metres have been identified even with the elements of the sacrifice in V S 3818, where the brilliance of *gharma* is said to be identical with that of the Gāyatrī, the Tristubh and the Jagatī. Similarly in § B 1329 metres have been identified with the after-offerings, as it is said there "the after-offerings are the metres". This clearly indicates that metres were held to be essential for at least some elements of the sacrifice. Again, T S 5344 speaks of the Gāyatrī as "the beginning of the sacrifice". Though this statement, as it stands, may not be technically correct, yet it indicates a metrical beginning as being the essential feature of the sacrifice.

That metres were believed to be of benedictory influence in the Ritual is further indicated by the prayer, during the horse-sacrifice, (V S 85) that "Vasus may anoint thee (the horse) with the Gāyatrī metre" (*वसवस्वाङ्गन्तु गावश्चेण वृद्धसा*) etc. Even some isolated ceremonial functions, such as churning of fire, were believed to be the work of metres, as is detailed in V S 52 "I churn thee with the Gāyatrī metre" (*गावश्चेण त्वा वृद्धसा मन्थामि*). Even the urn (*ushā*) was produced, by the gods, with the help of the Anuṣṭubh metre etc., as described in V S 1158, while V S 424 speaks of the three "metrical" shares of Soma, in phrases like, "this is thy share in connection with the Gāyatrī (*य ते गावश्चो भागः*) etc."

By far the most fundamental aspect of Vedic metres is the imagery which has been used in representing them. The wealth of imagery used in this connection must be the creation of a highly imaginative people. Thus § B 8626—14 represents metres in a complete bird-shape: the Gāyatrī is the head, Tristubh the chest, Jagatī, the hips, Anuṣṭubh the thighs, Brhatti the ribs, Uṣṇih, the neck, Pakṣi, the wings and Atichandas the belly of the supposed bird. While metres individually have been set up as separate and complete birds, e.g. note the legend of the Gāyatrī going up in the form of a hawk to fetch Soma (§ B 6161—2, A B 325—27), the representation in § B 8626—14

Imagery in the concept of metres

presents metres collectively in the form of a single bird this composite concept is a single unit, representing all metres as one entity. One could easily follow the Gāyatrī as being the head of this composite image, for Gāyatrī, as pointed out above, was taken to be beginning of the sacrifice, but the reasons for selecting specific metres for specific limbs of the bird are obscure.

How vital and vivid was the concept of Metres in Vedic life could be appreciated by recalling T S 4.3.5.1 in which each metre is represented by a calf or cattle of certain age: thus the Tristubh is said to be a calf of 18 months, and Gāyatrī a calf of 2½ years, while the metre Satobhātī has been represented by a bull. It is difficult, in this age, to gauge the accuracy of this evaluation, but the conclusion seems to be unavoidable that the concept of metres must have been a very living force during the Vedic age. Again, the cosmic imagery used in the names bestowed upon metres could be realised by referring to T S 4.3.7.1, in which the various metres have been thus addressed: "Thou art Pāhkti metre, Jagatī metre, earth metre, atmosphere metre, sky metre, seasons metre, nakṣatra metre, mind metre, speech metre, female goat metre and horse metre".

When metres have been declared to be the limbs of Agni, imagery indicates a vigour in the concept of metres, suggesting, along with fervour, their close association with Ritual.

When in Ś B 13.2.2.19 it is said that the horse is of Anuṣṭubh nature and related to the Anuṣṭubh is the northern quarter (आनुष्टुभो वासः, आनुष्टुभैवा दिक्), one has only to compare Ś B 8.3.1.12 which, in the first instance, identifies the directions with the metres "the east being Gāyatrī, south Tristubh, west Jagatī and north Anuṣṭubh", and as the horse was then believed to have originally come from the north, it was said to be of Anuṣṭubh nature.

Again, metres have been spoken in terms of gold in Ś B 6.3.1.41, where it is said "golden is the one that consists of the metres" (हिरण्यमी श्रेया या छन्दोमया). The metres were thus something exceedingly precious in Vedic life.

Metrical imagery has been sumptuously used in the Vedic Ritual. Thus an enormous number of bricks for the fire-altar has been identified with Metres in V S 14.18 the bricks are called the Mā metre, the Pramā metre, the Pratimā metre etc. In V S 12.5 a prayer runs "O fourth step! Mount Anuṣṭubh and traverse the directions" (आनुष्टुभं चतुर्थं आरोह दिशोऽनुक्रमस्व). Here the Anuṣṭubh metre has been imagined to be a super-spatial vehicle. Metrical imagery often shows a linguistic basis: thus in Ś B 12.8.3.12 it is prescribed that an offering should be made with Jagatī verses, for animals of Vāgata (movable) nature by means of the Jagatī he thus secures cattle for him. The metre Virāj, according to T S 7.1.1.1 is "the light of the metres, evidently from $\sqrt{rāj}$ —to shine". In V S. 15.5

there occur many mystical names of metres such as *Vayaskṛt* "life-giving", *chadiḥ* "cover", which may similarly have a linguistic basis

There were gradations in all leading aspects of Vedic life, and metres could not escape them. Thus in T S 5 1 4 5 the Gāyatrī has been called a Brahmin and Tristubh a Ksatriya (गायत्री हि ब्राह्मण त्रैष्टुभो हि राजस्य) In T S 7 1 1 4—6 their cosmological order has been thus described —After Agni the Gāyatrī metre was created by Prajāpati out of his mouth, then the Tristubh metre from his arms, then the Jagatī metre from the abdomen, and the Anuṣṭubh from the feet. In R V 1 16 4 25 the Gāyatrī is said to exceed all other metres by virtue of its greatness (ततो मन्त्रा प्ररिचिरे महिषा) In Ś B 18 2 10—13 it has been explained that the Gāyatrī, though the shortest of metres, became the first of the metres, because, by virtue of its power, it, assuming the form of a hawk, brought Soma from heaven. In T S 1 6 1 2 the history of this Soma acquisition has been thus detailed "Jagatī first flew up, but returned without obtaining it. Tristubh flew up, but returned with gifts and penance (only). The Gāyatrī flew up and brought back Soma". As regards the place of the Gāyatrī in Ritual, Ś B 13 4 6 states that when the first piece of wood is kindled with the Gāyatrī metre, it kindles the other metres as well. In the later Mahānārāyaṇīya Upaniṣad, 34th verse, the Gāyatrī is called the "mother of metres" (गायत्री मन्त्रदत्ता माता) and "identical in form with the Supreme Being" (33) (गायत्री मन्त्रं परमात्मन सहस्रम्). The basis of this concept was partly the historical development of the Vedic metre from shorter to longer and more intricate forms.

But it is strange that while the Anuṣṭubh is said to have been created by Prajāpati out of his feet in T S 7 1 1 4—6, in 5 4 12 1 of the same Anuṣṭubh is said to be "the highest of metres" (परमा वा एषा मन्त्रदत्ता यद् अनुष्टुप्) Ś B 13 3 3 1 expresses the same view. Anuṣṭubh is the highest metre and the horse is the highest of animals" (परमं वा एतच्छुद्धो यद् अनुष्टुप्). Evidently this view of the Anuṣṭubh is a later development and a statement in Ś B 13 2 16 "Anuṣṭubh is speech and from speech all this (universe) springs" (वाग् वा अनुष्टुप् वाचा वा इदं सर्वं प्रभवति) may throw some light on it. The word "speech" in this statement indicates that Anuṣṭubh during the later Vedic period was developed into folk-metre, as the tremendous development of this metre in later Sanskrit would support it.

The above study shows how metres were a living force in Vedic life, being cherished as givers of protection, power and material well-being. Their remarkable development was closely associated with the Ritual, and was thus an incident of the Sacrifice. But what makes the Vedic metres unique is their deification: they were not only held as a source of uplift, both of man and of the gods, but were also deified. The whole concept of Vedic metres is the fruit of a constructive and rich imagination.

(1) VEDIC SECTION

A PASSAGE IN THE KAUSITAKIBRĀHMANOPANISAD (1.2.6)-SOME SUGGESTIONS AS TO THE PROPER READINGS AND A CLUE TO ITS IMPORT

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Thanks to the uninterrupted tradition amongst teachers and scholars and to the achievements of philosophers of the Vedānta system, the major Vedic Upanisads (including the Svetāśvatara) present to us a standardised text, though there is no end to the doubts and disputes as to their interpretation. It is a pity that the *Kau Br Up*, specially in its first chapter, known significantly as the *Paryanlavidyā* the most remarkable and, according to some scholars, the earliest stratum of the work, bristles us into textual difficulties which appear to be insoluble in some cases at least. Sections 2.6 of this chapter dealing on the path and experiences of the Spirit after death, referred to as the Pilgrim's Progress by Prof. Belvalkar because of its symbolism, introduce us to one of the knottiest, if not the knottiest passage in the Up literature. So far as indigenous scholarship of pre-modern days is concerned, the difficulties originating from bad transcription encouraging wild guesses in emendation (for there are no limits to this, as this does not relate to the Samhitās and the rigour of pāṭyāyana exactitude is not operative here) and in interpretation of scholars like Śaṅkaraānanda have made confusion worse confounded. The labours of certain gifted scholars extending over the last fifty years have not taken us nearer solution, though they have been by no means inconsiderable. The discovery of the *Jaiminiyabrāhmaṇa* and of the *Jaiminiyopanisaḍbrāhmaṇa* has thrown much welcome light, in as much as there is much matter common in them with the text of the *Kau Br Up* and we can never be sufficiently thankful to Caland and more particularly to Oertel for this. The attempts at restoration of and the translation of this portion by Prof. Belvalkar (more than 25 years ago) and the recent edition (Paris, 1949) by Prof. Louis Renou have served to shake off the indifference and complacency of scholars that have looked upon the *Kau* as a mere repository of the age worn doctrines of the Chāṇḍī and the *Br Ār* and look down upon this section as a mere fanciful curio of materials not synthetically connected with the creeds and commitments of older thought (as is the case e.g. in the *Nār Up* तस्यैव विदुषो यज्ञस्यात्मा यजमान श्रद्धा पत्नी पतङ्गा अजरासर्ममग्निहोत्रं सत्रं सूर्याचन्द्रमखौर्नहिमानौ ब्राह्मणौ विद्वानभिजयति.)

The passage readily divides itself into two well defined parts of which the first (1.2) inextricably connected with the doctrines of Karma and of Transmigration of the Soul, the Upanisadic view of the two paths pītṛyāna and devayāna as adumbrated in the *Mundaka*, *Chāṇḍī* and *Br Ār*, has in its manner of presentation in the beginning and in the sequel

Verse 7

कथा राधाम सखायः,

स्तोम मित्रस्यार्यस्य¹ ।¹

महि प्सरो वरुणस्य ॥

How should we sing, o friends,

A hymn that might be full and great,

Of Varuṇa, Mitra and Aryaman?

(a) *Rādhāma* is related to the non-Pāṇiniyan $\sqrt{rād}$ 'to say' or 'sing' which may be a phonetic variant of $\sqrt{rās}$ 'to say' (Dhātupāṭha I, 627). A cognate and synonym of Eng \sqrt{read} and Gmn \sqrt{reden} , this $\sqrt{rād}$ may be the real origin of the word \bar{a} -*rādhanā*—'praise' or 'glorification' and *Rādhanā*—, the Personification of Worship of Bhāgavata fame. *Sakhāyāḥ* 'friends', evidently refers to the poet's colleagues in the work of singing hymns (cf. RV VIII, 70, 13 सखाय ऋषिभ्यस्तु).

कथा राधाम सरस्य । उपस्तुतिः
where another poet seems to put, in the mouth of his colleagues, a similar question regarding their joint glorification of their patron, Sārā) Dayānanda alone has taken this word as a nominative form, obviously, not noticing its grave accent.

(b), (c) The translation takes the whole verse to be one simple sentence, the word *Psaras*—'a hymn of praise', qualified by the adjectives *stoma*—'full' and *mahi*—'great', being the object of the verb *rādhanā*. Skanda, the earliest available scholiast has likewise construed the whole verse as a simple sentence, but has made the word *stoma*—in the sense of 'praise' the object of the verb *rādhanā*, taking the words *mahi*—and *psaras*—, in the sense of 'great' and 'beautiful', respectively, as adjectives qualifying the noun *stoma*. We may now quote him from his edition by Rājā² "कथा राधाम (sic ०म) सखायैर्महे (sic ०हि) स्तोम मित्रस्यार्यस्य वरुणस्य च । श्रीरामम् । महि महान्तम् प्सरः । रूपनामैतम् । सामर्थ्याद्वात्रान्तर्गीतमथर्वम् । रूपवन्तम् अथर्वन्तशोभनमित्यर्थः ॥"

1 The Direct Linear System of Vedic accentuation as set into vogue in our Concordance is employed in this paper for marking accents in the Vedic text-citations in Devanāgarī. For a description and evaluation of the several systems of Vedic accentuation see our 'A Vedic Word-Concordance', Vol I, pp LXIII ff and CXVIII ff (available, also, in reprint under the title, Vishva Bandhu Vaidika-svarāṅkanarīti-Prakāśa).

2 Madras University Sanskrit Series, No 8 (1935). The emendations suggested are ours.

Evidently, he had to take too much burden on himself in seeking to establish the impossible concord between his masculine noun *stoma-* 'praise' and his neuter adjectives *mahs-* 'great' and *Psaras-* 'beautiful', more so in the latter case, because he knew that it was a neuter substantive. Apparently, Venkaṭa-Mādhava felt the difficulty of the situation and the futility of the attempt of Skanda to overcome it. Therefore, he took another course by splitting up the construction of the verse into two independent simple sentences, the first comprising the Pādas *a* and *b* and the second presuming a repetition of the Pāda *a* towards its being read, a second time, with the Pāda *c*. This course, comparatively less exceptionable though, could not be passed as quite smooth. For, it would connect the verb *rādāhāna* with two different roots, namely, with *√rādāh* 'to make' (Dhātupāṭha, IV, 16) for the first sentence and with *√*rādāh* 'to praise' for the second sentence. Even admitting that there is a good case, on philological grounds, for the acceptance of the non-Pāṇinian *√*rādāh* 'to praise', (compare our own translation), the construction proposed, to say the least, looks improbable, because it unreasonably attributes two meanings to one and the same verb and, further, delimits the two different predications, the first, namely, 'fashioning' to a song to the Gods Mitra and Aryamān only and the second, namely, 'praising' to the great manifestation of the God Vāruṇa alone. Sāyaṇa positively improved the situation by reading, first, the verse, short of the two neuters *mahs* and *psarah*, as a principal clause and, then, by introducing an extra subordinate clause to which were appropriated the said two neuters. Says he, "मित्रादीनां त्रयाणां, महि महत्, प्लरो रूपम् । अतस्तद्वचुरूपं, स्तोमं स्तोत्रं, कथा केन प्रकारेण, राघवम साधयाम ॥"

Plausible as this construction sounds, it suffers from its having to read too much from outside, for, otherwise, the two words *mahs* and *psarah* would be left out unconnected. Indeed, in case the poet had intended this, he, in keeping with the usual Vedic mode of expression, might have read the Pāda *c* as *वह्मणस्य महि प्लरो हि वेचाम्*, making the verse a *Brhatī* (Compare R.V. VIII, 70, 13 whose *Jagatī* Pāda *c*, *उपस्तुतिं भोजं सुरियो अह्वय*, which raises an *Uṣnik* structure on a *Gāyatrī* ground, would have offered an exact parallel). Dayānanda's construction again worsens the position by concurring the neuter *mahs* with the masculine *stomam* (as Skanda had done) and following Sāyaṇa in relegating *psarah*, probably, as a neuter nominative, to an unwarranted ellipsis. Grassmann, Griffith and Geldner have taken the whole verse as one simple sentence, understanding *psaras* in the sense of 'refreshment', 'food' and 'delight', respectively, but have not succeeded in removing the rather disjointed look of the Pāda *c*. For, it is not clear why the poet should have different offerings for the Gods, namely, a hymn for Mitra and Aryamān and food for Vāruṇa. Or, is it intended that the hymn itself of Vāruṇa is figuratively described as his food? Even then, it would read better if the entire hymn, addressed jointly to all the three Gods, be likened to the well dressed food for all of them alike. It is, however, to be pointed out that if this represented the real idea of the poet, he would rather have fashioned his Pāda *c* somewhat like *वह्मणस्य वस्तेषां महि*

पसर OR व पसा • • That the poet was quite careful in making his words well concorded is evident from his another verse, similarly couched in the form of a question, namely, R V I, 43, 1 in which the neuter pronoun *Kad* is to be read with (*Rudrāya śantamāh*) *hyde*. Thus, it appears that the efforts made so far to iron out a smooth construction of the present verse have not fared well only because both the words, namely, the masculine *stoma-* and the neuter *Psaras-* were taken as substantives. So, the key to the solution seems to lie in taking one of these words as an adjective. And, the contiguity of the other sure adjective, namely *mahi*, which is neuter, helps the decision, as followed in our translation, to take *psaras-* as a substantive and, in consequence, *stoma-* as an adjective in the sense of 'full', and 'hymn', respectively.

This sense of *stoma-* is supported by the adjective *stoma-taṣṭa-* which is read in connection with *mati-* 'hymn' (R V III, 39, 1 and 43, 2) and *Pitaras*, 'Manes' (R V X, 15, 9). In all of these occurrences, this word is used as an adjectival compound with the verbal noun *taṣṭa-* 'fashioning' as its second member and with the accent of the first member as its normal accent (cf. Pāṇini VI, 2, 1).¹

1 A distinction, however, is to be noted. When used in reference to *mati-*, 'hymn', the word *stoma-taṣṭa-* would indicate its 'profuse production', but when used in reference to *Pitaras*, 'Manes', it would indicate their 'profuse productivity'. This distinction springs from two different connotations here of the genitive case, namely, in the objective sense (*harman*) in reference to *mati-* and in the subjective sense (*kartari*) in reference to *Pitaras* (cf. Pāṇini, II, 3, 65). The above distinction, only grammatical as it is, does not, however, affect the essential meanings, namely, 'profuse' or 'profuseness' and 'fashioning' or 'production' of the words *stoma-* and *taṣṭa-*, respectively. Others have understood these words differently in their different occurrences without adducing any evidence in support of it. Thus, Venkaṭa Mādhava thinks that *stoma-* in R V III, 39, 1 and 43, 2 means a (*Sāman*-adapted) verse (which, obviously, remains a verse, all the same), but in R V X, 15, 9 it means a verse-maker. Now it is a matter of common knowledge that the Vedic speech brings out the distinction between the homo-phonic sets of action and agent nouns by accenting them differently, e.g. *āpas-* 'deed' *apās-* 'doer' and *brāhman-* 'verse' *brahman-* 'verse-maker'. It is strange that Venkaṭa Mādhava who himself had laid great stress on the importance of accent as a key to Vedic interpretation, should have thus paid scant attention to this subject. Sāyana, too, has followed him only with this difference that he changes the places of the two meanings, namely, 'praise' and 'praiser', allotting R V X, 15, 9 to the former and R V III, 39, 1 and 43, 2 to the latter. Now to take up the exegetical side, R V III, 39, 1 and 2, together, glorify the hymn of praise that is being offered to Indra. It speaks, outright from the heart, when it is being sung in assemblies, people forget sleep, it is ancient, having come down to us from ancestors who got its first flash from the heaven, it is dressed most beautifully and, finally, it is fashioned out so full and profuse

Etymologically, the word *stoma*, adj 'profuse' as met with in the R V passages cited above or n 'profuseness' as met with in Classical

that it must go direct to the heart of Indra and win His pleasure and friendship. It will be seen that replacement of the last attribute, namely, 'being fashioned out in fullness' whether by 'fashioned out in measures peculiar to particular *Sāman*' after Venkaṭa Mādhava or by 'fashioned out by hymn-makers' after Sāyaṇa would take away from this eulogy one of its most vital expressions without adding any new poetic beauty to it. For, would it not be quite obvious and stale too, to speak of a song as 'sung by singers'? Moreover, Venkaṭa Mādhava's reference to any *Sāman* measures seems to be out of place, because the use of the pronouns *īyam* 'this' (R V III, 39, 2) and *imāh* 'these' (R V III, 43, 2) clearly indicates that the object of glorification is no other than the present group of verses, including the glorifying ones themselves. For the same reason, Oldenberg's view in his Notes on R V that *stoma* here refers to *Sāman* chanting as distinguished from R̥K-reciting, referred to by √*sām* 'to recite' as also read here, cannot be accepted. Dayānanda's gloss *stuti-vistṛta* (R V III, 39 1) and *vistṛta-stuti* (R V, III, 43, 2) shows that he had an inkling of the idea of 'profuseness' (*vistṛta*) being wanted here, but too much familiarity with *stoma* in the sense of 'praise' (*stuti*) seems to have sidetracked him into mistaking *taṣṭa* for *tata* (= *vistṛta*). Others like Bṛhltīngk-Rṛth, Monier-Williams, Grassmann, Griffith and Geldner have hardly improved the position by advancing the tautological rendering purporting to be either 'a hymn produced for praise' (cf Griffith, R V III, 43, 2) or 'praise produced by a hymn'. It will be noted that the former of these two paraphrases is inadmissible, on grounds of accent, too, for in that case, the word would have been an Oxytone (cf Pāṇini VI, 1,223 read with VI, 2, 45, 139, 144). To take up, now, the case of R V X, 15, 9 in which *Pitaras* are said to have struggled hard (*jehamāna-*) and at last, forced their way up (*īdīrṣuḥ* = √*dhr̥s* 'force up' < *dādhṛṣuḥ*) among the Gods, that is, became recognised at their hands as being, like them, worthy of worship by men. They succeeded because being conversant with the proper application of hymns (*hotrā-vid*) and capable of profuse production (*stoma-taṣṭa-*), they could pile up for use to conquer their rivals (the Gods) an inexhaustible store of hymns (*arka*). Venkaṭa's *stoti-saṁśṛta* 'well-prepared by singers' and Sāyaṇa's *stotra-kartṛ* 'makers of songs', followed more or less, by the other writers, as renderings of *stoma-taṣṭa*, being an attribute, here, of *Pitaras* do not indicate the relation of means and end that, as on our showing above, exists between the Pādas *b* and *a* to have been properly considered by them. It seems there is an allusion here to some mythological tradition that *Pitaras* who had attained, through their pious deeds, to their exalted position in the higher world of immortals by emerging, in a way, from their ordinary position among the mortals here, had yet to struggle hard to win proper deific recognition at the hands of the Gods and that, eventually, they did carry on that struggle and came out successful but they did so by entering the citadel of the heart of the Gods through their proper and profuse praise, in other words, by stooping to conquer them.

Sanskrit (See Amara II, 39, III, 141 and PW for many more references) does not appear to be related to \sqrt{stu} 'praise', but seems to be cognate with OIA *sthūr* (1)a—'thick', *sihaura*—'great', *sihaurman*—'expanse', *stamba*—'bunch', *stabaka* 'ibid', NIA *thulā*—'fat', *thos*—'solid', *thok*—'whole sale', *thabbā*—'quantity', English *stack*—, *stock*—, *stout*—, *thick*— all being derived from $\sqrt{*sthū}$ 'to be bulky' and not from $\sqrt{sthā}$ 'to stand' as others have surmised (See, Walde-Pokorny, *sihaur*—, *sihaura*—, II, 606, 608)

According to Böhtlingk-Röth, *psaras* is included in the Nighaṇṭu list (III, 7) of words meaning 'splendour' or 'manifestation' (*rūpa*). This inclusion, since rejected, in favour of the variant reading *marut*, by the several later editors of that text, is however supported by Devarāja and one of the basic manuscripts of Sarip's edition. Besides, it has on it the stamp of a hoary authority in that, as observed above, Skanda (compare his remark *rūpa-nūmatat*) and, after him, Venkaṭa Mādhava and Sāyaṇa have accepted it. This, however, can mean only this that the compiler of Nighaṇṭu, probably, did read *psaras* in the sense of *rūpa*. But Böhtlingk-Röth and, after it, the entire line of modern Western scholars seem agreed on rejecting this meaning and suggesting, in place of it the meaning of 'eating', the word *psaras*, according to them, being derived from $\sqrt{psā}$ 'to eat' (Dhātupāṭha II, 45) and, obviously, not from $\sqrt{psā}$ 'to move' (Nighaṇṭu II, 14). The suggestion regarding the above meaning also appears, however, to have originated with the Indian scholiasts of yore who had surmised that *psaras*, when read in relation to Soma, meant 'drinkable', (see Venkaṭa Mādhava on R. V. IX, 74, 3) and 'drinkable food' or 'drink' (see Venkaṭa Mādhava and Sāyaṇa on R. V. IX, 2, 2, 96, 3, 97, 27)¹. They appear to have been inclined to derive the word from $\sqrt{psā}$ 'to drink', although, with full recognition that Soma was 'a drink' but, at the same time, 'a food' (*andhas*), too. In picking up the latter meaning as being the real one for every occurrence of the word, Böhtlingk-Röth seems to have welcomed the handy evidence of the said $\sqrt{psā}$ 'to eat' of Dhātupāṭha.

There are, however, a few occurrences of this word that clearly indicate that when it is used in the objective relation to \sqrt{vac} 'speak', its proper sense is 'praise' or 'song of praise'.

Thus, R. V. IX, 2, 2 reads

सा घृक्षस्व महि प्सरो, वृक्ष्वो युज्वत्तम् । सा योनिं घर्षति सद्ः ॥

Soma is being pressed and poured, in a hundred streams, in the vat below, producing a loud and charming sound. Pāda a refers to this

1 It is regretted that Skanda is not yet available on this portion of R. V. Probably, Venkaṭa Mādhava and, after him, Sāyaṇa, who has copied from him to a large extent, both owed this interpretation, too, to Skanda.

sound as a great and bright song (*Psarāḥ*) and urges Soma to sing it on (*ā vacyasva*): Similarly, R V I, 75, 1, in addressing Agni, says —

सुषरव सप्रथस्तम, वचो देवप्सरस्तमम् । हव्या जुह्वान चासनि ॥

Accept our hymn, most extensive and most praiseful of the Gods as it is, do accept it, for we offer it as our oblations are poured into Thy mouth

1 The test of interpretation of this and other similar texts, being cited hereafter, lies in hitting at the correct meaning of the verb \sqrt{vacya} (compare *vacyate* R V I, 142, 4 etc for the determination of accent) R V IX, 97, 2 speaks of Soma as a great poet who is singing sweet songs (*māhān Kaviṃ uvacanāni śaṃsati*) and urges Him to sing on (*vacyasva*) R V IX, 108, 10, addressing Soma as a great orator (*sudakṣa*—), asks Him to pour forth his song (*ā vacyasva*) like a poet (*vahnir na*). For this meaning of *vahnir*— compare R V III, 1, 1, 6, 2, 20, 1, V, 79, 4, VI, 39, 1, VII, 75, 5, 82, 4 \sqrt{vacya} 'to speak' or 'to sing' is likewise seen used in R V I, 46, 3, 142, 4 (*īyam hi tvā matir manāccha sūjithva vacyate*), 184, 3, III, 6, 1 (*kāraṇāḥ vacyamanāḥ*), 6, 2 (*vacyanāṃ te vahnayaḥ sapta-jihvāḥ*), 39, 1 (*vidraṇi matir hrda ā vacyanānācchāpatni stoma-tapā jigāti*) X, 47, 7 (*mama stomāś caranti manasā vacyamānaḥ*), and in A V XX, 127, 4 (*vacyasva rebha vacyasva*). In all these cases, the textual and contextual position points to \sqrt{vacya} being connected with \sqrt{vac} 'to speak' and not \sqrt{vac} 'to move' as Skanda (*e g* at R V I, 46, 3), Venkaṭa Mādhava, Sāyaṇa (*e g* at R V IX, 2, 2), Grassmann, Griffith and others have taken it to be Geldner (see PG II, 258f) has also supported the latter view in an incidental discussion \sqrt{vacya} is found used as an active transitive verb in most of its occurrences and as an intransitive verb in only a few of them. It could be explained as an alternative form of *vacas*— \sqrt{vacya} and might not be taken as a passive or reflexive base from \sqrt{vac} (compare, R V I, 55, 4, IX, 99, 6 for similar use of \sqrt{vacya} , the latter occurrence, actually, speaking of Soma as 'one who is singing songs'). Obviously, being an oxytone base, it is not connected with the fourth conjugation. The present verse (R V IX, 2, 2), in asking Soma to sing, should naturally be employing the word *psaras* in the sense of 'song' that might be sung and not 'food' that could be taken in but not sung out. Moreover, as in the present case, if it meant 'food', the same could not lend itself to being sung by Soma, which was just a deific personification of that food itself. In fact, grammatically, a transitive construction like the present one could not permit the subject and the object to be distinct only in name, being, otherwise, essentially identical.

1 However extensive a hymn might be, its attraction for the Gods would be only in direct proportion to the measure of divine praise that it is couched in. Therefore, the poet here, naturally, refers to the profuse presence in his hymn of this most essential element of it. The adjectival base *deva-psaras* is a *Bahuvrīhi* compound, duly preserving the accent of its first member, *deva*. Venkaṭa Mādhava and Sāyaṇa,

being familiar with only two meanings of *psaras*, to wit, (1) 'a drink' or 'a drink-food' and (2) 'splendour' or 'manifestation' (*rūpa*), and seeing that their hymn, consistently with its purely man-made Phonetic content, could neither contain in itself any food for the Gods nor embody in itself the splendour that belonged to them, were apparently, at their wit's end to read a sense in this word. So, they dismissed, outright, the familiar meaning namely, 'a God' of the word *deva*, and took it in the purely adjectival, but unfamiliar sense of *dīpta* 'shining'. It is not evident why Skanda, whom they had frequently followed at other places was ignored by them here. But it was, certainly, to their own disadvantage, for he had fared better, anyway, in paraphrasing the word as *devasya agneḥ rūpam yukta—āśeṣāgni-rūpa prakāśana*. He is so near the mark that one wishes that it had occurred to him that the meaning of *prakāśana* 'description', which he felt like reading from outside could be directly conveyed here by the word *psaras* itself. Böhlingk-Röth and, after it, other modern scholars, inclined to take *psaras* in the sense of 'food', have not explained how the word *deva-psaras* with such renderings as Monier-William's 'serving the Gods as food' and Griffith's 'food to the gods' could be taken as an adjectival compound and how, if it is not that, could it preserve the accent that it has done. Indeed, under their general interpretation, the word, in its relation to *vacas* as in the present text and, also, in its relation to *Sōma* as in the texts being noticed below, could not but be a *Taiṣpuruṣa* compound and not a *Bahuvrīhi* compound as, on the contrary, it actually is. For, *vacas* 'hymn' might be a substitute of the Gods' real food, namely, *Soma*, but could not be 'that something else which could provide them with their food'. Similarly, *Soma*, being itself their real food, could not be said to be 'that something else which gave them their food'. Indeed, it is the presence of the *Bahuvrīhi* compound itself that is a pointer to the really intended meaning, namely, 'praise' or 'a hymn of praise' of the neuter base *psaras*—when read in a context of *√vac* 'saying' or 'singing' to please some one. Etymologically, this base might have developed, phonetically, out of *√*pra-svar* 'to speak well of' or 'sing of' < **pra-svaras*— < **pasaras*— And, OIA, *√siāgh*, NIA *√sr* (1) *āh-na* and Pers *√srāidan*, and, possibly, OIA, *√śams*, *√stū*, *√śloka*—, Pers *√stāidan*, all meaning 'praise' might have been cognates of said *√*pra-svar*, the initial **p* (< **pra*) having dropped off from them. The neuter base *psaras*— which is read in R V IX, 74, 3, 96, 3, 97, 27, 104, 5, 105, 5, probably, in the sense of 'favour' or 'grace' to be received by the worshipper at the hands of the God or Gods and not in the sense of 'food' or 'nourishment' for the worshipper or the God or Gods, as the case may be, appears to be, etymologically, a cognate of *√pra-sad* 'to be pleased' < **pra-sadas*— 'favour' or 'grace' and, therefore, distinct from the present homo-phonic base

Verse 8.

मा वी जन्त मा व. शपयन्त,

प्रति बोचे वैषयन्तम्

सुमैरिद् व आ विवासे ॥

(Comrades), to him of ye, I don't retort,
Who vilifies and to cursing does resort,
But, with words sweet, him of ye I do address,
Who, towards Gods, full of fervent devotion is

The poet feels that his worship of the three Gods, Mitra, Aryaman and Varuna would become most pleasing to them if he could have a large number of people¹ with him for that purpose. But, at the same time, he wants to be extremely cautious in the choice of comrades who, it would seem, surround him in abundance. He knows that the Gods are pleased with those of sweet and sincere speech and dislike those of vile and impure speech². So, not prepared to mince matters, he tells his companions quite plainly and forcefully, too, that while he would welcome, at his side, those whose main interest of life lay in sincere worship of the Gods, he would have no truck with those who instead of engaging themselves in worship that would be its best use, wasted the divine gift of speech by filling it with blasphemy.

The negative particle *mā* in Pāda *a* is repeated to emphasise the firmness of the speaker's above resolve to avoid the company of those of impure speech³. The enclitic II Person pronoun *vaḥ* in Pāda *a* as well as in Pāda *c* is a genitive of specification (*nirddhāraṇa*, see Pāṇini II, 3, 41). Syntactically, it cross-references *sakhāyāḥ* of the previous

1 That collective worship would gather a momentum of influence over its object is indicated by R V VIII, 70, 14 in a context that, as noted above, bears a good deal of resemblance with the present one.

2 Compare the sentiments expressed on this topic in R, V, I, 174, 7, III, 55, 7, V, 49 5, VII, 18, 9, 10, 88, 7, 8 etc.

3 Vekkaṭa Mādhava seems to have confused one *mā* with the enclitic pronoun *mā*?

verse, for it is out of them that the speaker wants to pick up his most congenial collaborators to glorify the Gods⁴

4 Skanda is not available on *vaḥ* in Pāda *c*, but, in Pāda *a* he takes it as a genitive of possession. Apparently clumsy as his construction “युष्माक देवान् हृच्छुस्तम्” (where *yusmad*— and *deva*— must be identical) would be, it should be simply unthinkable that one devoted to the Gods (*devayāt*—) could be, at the same time, carrying in him the taint of cruelty (*√han*) and cursing (*√śap*). Venkaṭa Mādhava saw the above incongruity and construed *devayāt*— as referring to the speaker himself and *ghnāt*— and *śapat*— as referring to his foes. But in thus construing, he worsened the position of *vaḥ*, which he took as an accusative. His paraphrase “(वो)युष्मान् (देवयन्त) देवान् कामयमानो भवन्ति, तम्”, evidently, could not connect, as he wanted to, *yusmad*— and *devayāt*—. The idea in his mind could have been conveyed by the single base *yusmayāt*— (see, R V II, 39, 7) and not by the two separate words as found used here. Śāyana, seemingly, overcame the above difficulty by taking *vaḥ* as a dative of report, objectively connected with the verb *√prati-vac* (compare R V VIII, 100, 5 for similar idiom). It is, however, not clear from this construction why *vaḥ* should not refer to *saḥkṛāyas*, already under address in the context and should refer to the Gods, under address in the previous Trca but not in the present one. From his rendering of Pāda *c*, in which he apparently construes *vaḥ* with the Gods, it would seem that, in Pādas *a* and *b* too, Grassmann has classified the Gods themselves into two groups, namely, those who are used to kill and curse and those who are sincere and truthful, and made the poet declare that he would hold in high esteem only the latter class of the Gods. Thus, according to him, *vaḥ* would be a genitive of specification in Pāda *a* and an accusative in Pāda *c*. This construction, though, grammatically, agreeing with our own, is the more unacceptable, because it not only makes the speaker address the Gods in place of his companions who were already under his address, but, also, unwarrantedly makes *prati-vac* ‘to retort’ or ‘to report’ and *devayāt* ‘devoted to the Gods’ mean ‘to hold in esteem’ and ‘sincere’, respectively. He might have taken his cue from certain ancient texts which appeared to draw a line of demarcation between Varuṇa, who lorded it over all that was bound or blocked in any way, on the one hand, and Mitra, who was supreme where light of every kind prevailed, on the other (For the relevant texts, see Hamsarāja Vedic Koṣa, pp 471ff, also, Durga on Nirukta III, 16). But as should be evident from those texts, they can have no bearing on the present context which holds the three Gods, equally, in the highest esteem and does not hint, at all, at any of their distinctive traits of character or fields of action. Rājawāde takes *vaḥ* in Pāda *a* as well as Pāda *c* as accusative, standing for the Gods. The reference here, says he, is to certain non-Aryan people who would hate, kill (i.e. break the images of) and defile the Aryan Gods. To say the least, this interpretation presumes too much and, from the purely grammatical point of view, is utterly inadmissible, because it pays no heed to the accentual and syntactical aspects of *devayāt*— in reading it as if it were *a-devayāt*— and in making it related, as a transitive verb, to *vaḥ*

The translation of *ghant-* in Pāda *a* implies that $\sqrt{*ghan}$ 'to revile' from which the present base is derived is different from the familiar \sqrt{gh} (*h*) *an* 'to kill'. The context characterised by the description of a blasphemer as pitted against a God worshipper and the general precept to shed the company of the former of the two and the contiguous presence of $\sqrt{śap}$ in its familiar sense of 'cursing' or 'swearing' should support this postulation. Knowing as the speaker does that the Gods are deadly opposed to people given to blasphemy¹, he answers the question as posed by himself in v 7 by declaring to his people towards reassurance of the Gods that he would shun, at any cost, the company of those whom the Gods did not like on account of their blasphemous nature. Thus, the familiar \sqrt{gh} (*h*) *an* 'to kill' can have no place in this context. O I A $\sqrt{*ghan}$ 'to revile' is indicated by O I A *ghana-* 'the vulgar' (compare Monier Williams' reference to *Subhāṇḍavāḥ*)²

Sumna- as used here in relation to $\sqrt{vṛs}$ 'to address', or 'converse' means 'sweet word' (compare, R V I, 106, 4, III, 3, 3, 68, 3, VI, 15, 7, 48, 12, VIII, 9, 21, X, 132, 2). $\sqrt{munā}$, which is the radical element in this word, means 'to say' or 'to praise' (being a phonetic variant of \sqrt{bhan} 'to say' or \sqrt{pan} 'to praise')³

$\sqrt{vṛs}$ is not read in Dhātupāṭha. Nighaṇṭu (III, 5) reads it in the sense of 'attend on' or 'worship' (*paricarana-*). Against the evidence of Padapāṭha, which does not treat it as a prepositionally composite verb, modern Western scholars have generally taken it as a compound of the preposition *in* and \sqrt{vas} 'to shun' or 'to dwell'. Moreover, in the present context as also elsewhere where it is read $\sqrt{vṛs}$ does not seem to have either of these two meanings. On the other hand, the meaning 'to address', 'speak to' or 'invoke', as adopted in our translation and may be said to be in essential agreement with Nighaṇṭu's suggestion, fits in every where. Our meaning assumes that this verb is a basic reduplication of $\sqrt{*vṛs}$ 'to say' or 'to praise', being a phonetic variant (and not a wrong substitute as Monier-Williams thought), of $\sqrt{vṛs}$ which Dhātupāṭha (IV, 571) has read in that sense, both being ultimately connected with the familiar $\sqrt{bhṣ}$ in the same sense⁴

1 Compare, R V I, 129, 6, 152, 2, II, 23, 8, III, 41, 6, IV, 5, 12, V, 53, 14, VI, 61, 3, 72, 1, VII, 31, 5, VIII, 70, 10, 78, 6 etc

2 O I A *ghanṭā-* 'a bell' is derived from $\sqrt{ghanṭ}$ 'sound' (Dhātupāṭha X, 236). Likewise, O I A $\sqrt{*ghan}$ 'sound' would be suggested by *ghana(ā)-* 'a bell', 'a musical instrument' (see Amara I 4) and Panj *ghandī-* 'throat'. Similarly, it is implied, O I A *ghana-* 'the vulgar' should point to its source, namely $\sqrt{*ghan}$ 'to revile'

3 Its meaning *abhyāsa* 'repetition' (as read in Dhātupāṭha I, 954), looks like a phonetic development from **abhi-bhṣa-* 'repeated reading'

4 Detailed discussion of the reduplicative process of this verb and the determination of its suggested meaning in reference to its occurrences in a fairly large number of Vedic texts might form the subject of a separate treatment elsewhere.

Verse 9

चतुरष्टं चिद् ददमानात्,
 विसीयात् आनिधातो ।
 न दुष्कृतोऽप्य स्पृहयेत् ॥

A man would fear him, indeed,
 who, luck'st though, is vile-worded;
 For, none would like being foully 'ddressed

a, b The poet now proceeds to conclude the determined declaration, made by him in the preceding verse, that he must not associate with those of blasphemous speech. For this purpose, he makes use, in a way, of what will be called a General Proposition, known to dialectics as *sāmānya-dāstra*—and to rhetorics as the *arthāntaranyāsa* Figure of Speech. Thus, he affirms that any sensible person would follow a course of action similar to the one which he has set to himself in v 8. For, argues he, in his mind, if for the sake of filthy lucre, with which, at the most, a blasphemer, provided he happened to be a wealthy person, could help him to some extent, some one did not mind clinging to him, he must not forget, that while he might be getting some money, he would surely be losing his soul itself by continuously listening to or being addressed with foul language.

Caturah 'four' refers to the particular throw of dice known as *Kṛta*—, in which all the four dice used in the game should fall obversely. Or, possibly, it refers to the same throw in another form of the game, played with a much bigger number of dice, when dice thrown should come out to be divisible by four. This all-obverse¹ or quadri-multiple throw indicated the best luck to the thrower.²

Dadamāna—'holding' is from non-Pāṇinian √*dad* 'to hold', being a phonetic variant of √*dadh* 'to hold' (Dhātupāṭha 1, 8). R V IV, 26, 6, in referring to the divine hawk (*śyena*—) as holding (*dadamāna*—) Soma (*aṅīśu*—), also, uses the same √*dad* 'to hold'.

The 'holding' in our verse, however, has the sense of 'possession' or 'control' and, hence, 'a title to what this possession or control is bound to lead to, namely, wealth etc as conveyed by the term 'good fortune'.

1. Compare the NIA idioms '*sīdhā parāṇā*' and '*ulṭhā parāṇā*' which, literally, mean 'to fall obversely' and 'to fall reversely' but convey the sense of 'being favourable' and 'being unfavourable', respectively. Apparently, these idioms sprang from the meanings attached to the obverse and reverse casts, respectively, of dice.

2. Compare, Dhātupāṭha III, 10 which refers to the use of √*dhā* 'to hold' in the sense of √*dā* 'to give' as well, indicating this phonetic variation in the opposite direction, i.e. *d > dh*. Also, compare Yāska (II, 2) "*daṇḍo dadāter dhārayati karmamāṇaḥ* etc."

Caturah dadamāna—, in the present context as already discussed, means 'one who has on him a perfect smile of good fortune' This derivative idiomatic expression seems to owe its origin to the game of dice, but the game as such, however, does not appear to be directly referred to here in any way¹

mdhātu— 'reviler', 'blasphemer' —*tos* (ablative sing.) seems to be the pivotal word in the present verse because around it revolves the conclusion, in general terms, of the topic commenced in v 7 and brought to a head in v 8, namely, that the best way to please the Gods with hymns in their honour would be to sing the same in chorus, untainted by the association with it of the blasphemous Thus taken, it is derived from \sqrt{mdh} 'to revile' which, barring the familiar phonetic or, may be, merely manneristic variation $d < dh$, is identical with \sqrt{md} (Dhātupāṭha 1 896), and \sqrt{mind} (Ibid, 66) and \sqrt{ned} (Ibid, 897) 'to revile' Under the Pāṇinian morphological plan, this word is formed, in the sense of 'agent with the suffix *ātu* with the indicatives (*anubandha*—) *k* and *n* or *p* to explain its low-graded and initial radical accent In this way, it becomes an extended cognate synonym of *nid*— 'reviler', the object of so much contempt in R V² There is another way, less probable though, of arriving at the same meaning of this word by taking it as a Bahuvrīhi compound of *n*: 'base' or 'foul' and ($\sqrt{dhā}$ 'speak' >) **dhātu*— 'speech'³

The latter derivation will be agreeable to Padapāṭha which treats the word as a compound it is difficult to say, with what second member—our postulate⁴ or the ablative infinitive *dhātos*, as taken by almost everyone else who has dealt with the present text

The enclitic *cit* is taken here as a 'particle of comparison' (*upamā*—) in Nighaṇṭu (II, 13), but the above contextual construction

1 Compare *Kṛta*— > *Kṛtu*— 'lucky' or 'fortunate', (see, Apte) which in its actual use has lost all direct reference to the *Kṛta* throw of dice

2. See F N 2 to p 11 above

3 For indications of the postulate $\sqrt{dhā}$ 'speak', compare its familiar use in both senses of *abhi-dhāna*— namely 'saying' and name' and *vi-dhāna*— and *vi-dhi*— 'statement' of something as binding' *Dhenā*— 'speech' (see Nighaṇṭu I, 11) is also derived from this radical through the change *dhā* > *dhī* (Compare Yāska VI, 17) The grammatical term *dhātu*— also, seems to have come into vogue from its original sense of 'verb' or 'description', each separate *dhām*— surrounded by the varied morphological elements, having severally stood as the primary descriptive or predicative nucleus to denote a different object or situation

4 Our second derivation bases itself on Bahuvrīhi compound and not on the prepositional compound *n* $\sqrt{dhā}$ +the suffix *tu* (*n*) in the sense of 'agent', because, in that case, the word should have borne accent on the radical syllable *dhā* and not, as we have it, on the prepositional member *n*: (compare Pāṇini VI, 2, 50)

shows that it should rather be taken as an adverbial or conjunctive particle in the sense of *aps* 'even though', 'although' or 'notwithstanding that'¹.

ā in Pāda *b* is a particle of emphasis and surety (*avadhāraṇa*—) as Yāska has correctly taken it (III, 16) in paraphrasing it with *eva* and, accordingly, it is not an ablative-bound adnominal preposition as all others have apparently taken it. Indeed, the metric defect in Pāda *b* suggests the surmise that this *ā* might rather be a phonetic transformation of the emphatic particle *aha* (through *āa*)².

The view that the phrase *caturah dadamāna*— meant 'a gambler' (*kr̥tava*—) which might have been implicit in Nighaṇṭu (II, 13) was first stated, explicitly, by Yāska (III, 16). It has since been accepted, more or less, by almost all later writers who have treated the present verse in any connection³. But a gambler 'throws' and does not 'hold' the dice. He, however, can 'hold' what the dice might have favoured him with. So the phrase refers rather to the situation of the dice having already not only been cast but won too. As already indicated above, it only figuratively speaks of an affluent person as 'one who had scored Fours (*kr̥tā*—)'⁴. Such a person would not ordinarily merit being avoided or shunned by those around him unless he had misbehaved. Yāska knew that the context contained a forceful ban on association

1 Compare, for similar and other uses of this particle, Yāska I, 4 "ācaryasit etc". Also, see Oldenberg's footnote to p. 43 of his R V—Notes.

2 Rājawāde (Nirukta, Vol. I, p. 495) has come forward to remedy the metric defect by reading *nidhā-pūteḥ* in place of *nidhātōḥ*, giving the unwarring sense of 'wealth' to *nidhā*— which itself has not the least bearing on the context.

3 See, however, Rājawāde (Nirukta, Vol. I, p. 496) for the view that *caturah dadamāna*— might mean 'one who gives away the four oceans of wealth' (compare, R V IX, 33, 6). Benfey, Ludwig and Bergaigne (La Religion védique, III, 158), also, did not favour the phrase being taken in the sense of 'a gambler' (see their surmises referred to by Griffith).

4 Compare Yāska's paraphrase *dhāravataḥ*— Keith and Oldenberg saw this hurdle in the way of this interpretation and attempted to overcome it in their own way, the former by taking *√dad* to mean 'attempting to throw' (see, JRAS, 1908, p. 826, fn. 1) and the latter by reading here a reference to somebody else who 'holds' the dice for throwing them on behalf of a gambler (see, R V Notes). But the difficulty seems to have persisted because neither the one thought of any need of explaining how *√dad* could be made to yield the sense of 'attempting to throw' nor the other bothered to see what indication there was, if any, of there having existed 'a holder of dice' as distinct from 'a player of dice'. Moreover, it is to be pointed out that neither Yāska's 'dicer' nor Oldenberg's imagined 'dice-holder' could be properly described as 'holding the fours' till it had been determined after the actual throw that it was that which was known as *Kṛtā*— in which the number

with a blasphemous person as is evident from his paraphrase of pāda b (*evam eva durukṭāḥ bibhyāt*)¹

Therefore, probably, taking his cue from R V X, 34, 13 (*aksar mā divyeh*) and other like texts which speak ill of dicing, he thought that 'a gambler' (*kṛtāva*—) would be a suitable meaning for *caturāḥ dadumāna*— in the present context, obviously, overlooking that 'a gambler' (*kṛtāva*—) as such could not always be, as has been shown above, a 'holder of Fours' in the real sense of the phrase. But impelled by the force of the Nighaṇṭu tradition that *cit* here was particle of comparison, he was

'four' was supreme. Thus out of the two parties to the game, that alone could be said to be 'holding the Fours' whom the dice had favoured with that enviable position (compare, R V X, 34, 6 where this favour on their part is expressly stated in terms strikingly parallel to those of the present passage, *ā vdhā* 'to grant' as said of the dice being most appropriately represented by *vdad* 'to have' as said here in relation to one whom they had favoured by falling *Kṛtā*— *wisc*, that is to say quadruply). It may be added here that Geldner's reference (see his R V Trans., in to I, 51, 9) to A V VII 50, 2 (*anīr-hastam Kṛtām niama*), also, does not support the view that *caturāḥ dadumāna*— could be said of a gambler when he has not yet actually scored the *kṛtā*— throw. For, read in its context, the text referred to is to be headed by the verb *samastu* and construed as a prayer "May *kṛtā* come well within my grip", evidently, envisaging the situation following and not preceding the *kṛtā* throw (Compare, for support of this construction, verses 8 and 9 of A V VII, 50 itself which, refer to *kṛtā* as the most cherished result of dicing which, obviously, must be distinct from the action of mere 'holding' of dice in the hand before their actual throw. The verb *ā vdhā* in v, 8 when read with the same verb used in R V X, 34, 6 as already cited would mean 'to grant' or 'to favour with' and not, merely, 'to put' or 'to place'.)

1 Apparently, he has used the word *durukṭa*— in Pāda b as an adjectival noun, meaning 'one of foul speech' and, probably, understood *durukṭa*— read in pāda c, also, like that (compare, R V VIII, 2, 18 where *svapna*—, an agent noun, is, likewise, objectively related to *√sprh* 'to like'). As such *durukṭa*— will be taken as a *Tatpuruṣa* compound with its second member formed in the sense of 'agent' and carrying its accent intact (Compare, Pāṇini VI, 2, 139, 144). But Skanda and Durga have taken *durukṭa*— as an action-noun which, however, is to their disadvantage, for, proper comparison, if wanted, could be between 'a gambler' on the one side, and 'a reviler' and not 'the action of reviling' on the other. Also, these writers as well as the Western scholars who have followed them have construed *√sprh* 'to desire' in the sense 'to desire to speak' which is unwarranted, because this verb refers, objectively to a person or thing that the speaker is anxious to have or appropriate obviously, from outside himself and not from within himself. Our translation, which does not institute any kind of comparison, will construe equally well with *durukṭa*—being taken in either way, but it has taken it as an action-noun on the basis of its use as such in R V I, 147, 4 which offers a parallel contextual setting.

in no mood to wait and see if some other meaning of this particle might the better connect Pādas *a* and *b* to each other and give that *tois* to their meaning which the context so much needed. It is, however, passing strange but rather unfortunate that what amounted to Yāska's miraculous contribution to the interpretation of the present verse has remained unnoticed and, therefore, unused so far. For, as has been remarked above, [*evam*] *eva durukhāt bibhīyāt* is, really his paraphrase of pāda *b* and has not been added from outside the text for the purpose or just forestalling what would actually be the content of Pāda *c*. The sentence-structure demands that if Pāda *a* contained, as Yaska believed that it did, the mention of the object of comparison (*upamāna*—), namely, a dicer (*kṣitava*—), Pāda *b* must complete the simile by mentioning 'the object to be compared' (*upameya*—), namely, a blasphemer (*durukha*—). Yāska's heading his paraphrase of Pāda *b*, and not Pāda *c*, with *evam* 'so' conclusively indicates that he completed his simile by taking, we might say, Pāda *a* as its 'as-wing' and Pāda *b* as its 'so-wing' and emphasised the same thing over again, in general terms, in Pāda *c*. In fact, if he had intended to take *ndhātōh* as an ablative infinitive or ablative of a verbal noun from *ndhā*, as Skanda and Durga who have commented on his work and Vekkaṭa Mādhava, Śāyana and all other writers who have commented on this verse have done, so to say with one voice, he too, like them must have construed *ā* as an adnominal preposition governing the following ablative form and not paraphrased it, as he has done, with *eva*, thus making it 'a particle of emphasis'. Also, in that case, he could not but have given, as Skanda and others have done, a separate paraphrase of *ndhātōs*. It is possible that Yāska's Vedic text read *ndātōs* and not *ndhātōs* and that, therefore, he considered the derivation of the base **ndātu*— from *nd* 'to abuse' to be too evident to need any further treatment than the supply of its paraphrase *durukha*. This would mean that the reading of unfamiliar *dh* in place of familiar *d* in this word might have misled Skand and other later writers into wrongly connecting it with *nd* *vdhā* 'to bind' or 'to deposit' which, really does not fit in with the interpretation proposed by themselves¹.

1 Only Kātyāyana-Śrauta-Sūtra XV, 17, 18 in the entire range of Vedic literature employs *nd* *vdhā* in connection with dice which are mentioned there as having to be placed, on behalf of a King, by some one else appointed for this purpose, in a particular position. Evidently, this could not mean 'throwing' of dice as practised in the regular game. While the Vedic meaning of *nd* *vdhā* is characterised by 'fixity of position' or 'security' (compare, R V I, 163, 5 etc for use in this sense of its verbal forms and derivatives like *ndhā*— and *muhāna*—), the 'throwing' of dice, to the contrary, is mentioned as marked by their 'bumping' reaction which seems to be expressed, in a consolidated manner, by *nd* *vaṣ* which, radically, may be a cognate of *vbump* 'to jolt' (compare, R V X, 27, 17, 34, 1, 5, 9). To conclude, a regular throw of dice, the meaning which Skanda and others wanted *nd* *vdhā* to express in the present passage, was not known to Vedic idiom. Its apparent equation with *ndhana*— in the sense of 'end' or 'death' (see, Monier-Williams) need not be taken seriously.

II—IRANIAN SECTION

(4) INTERPRETATION OF SOME AVESTAN AND PAHLAVI WORDS AND PASSAGES

by

ERVAD MANECK FARDUNJI KANGA

In this paper I have selected the following words and passages from Avesta and Pahlavi texts which have not been properly explained by scholars in the field of Iranian Studies. As it is difficult to reproduce the orthographical peculiarities of Pahlavi words in transcription, I have taken recourse to the system followed by Prof. Ch. Bartholomae in *Altiranisches Wörterbuch*, "the indispensable instrument of all our studies." The words and passages under discussion are —

- I Patačanbyō—Čitak Handarž : Pōryōtkēšān 31 (Pahlavi Texts I p 45)
- II Apar Xēm ut Xrat : FarroXv-mart, Sec. 20-21 (Pahlavi Text II p 166)
- III (a) ā-š (Pahl Vend I 1, II 21, III 14),
 (b) Av ubjāite (Pahl Vend VII 52 commentary)
 (c) Xvazārak or huzārak (Pahl Vend XIII 45)
 (d) Unān (Pahl Vend XVII 2)

I The Av word *patacanbyō* occurs in the Pahlavi Text¹ Čitak Handarž Pōryōtkēšān, 31 by way of a quotation from some Avestan passage which is now lost to us. Mss J and K 29 give the reading *patacanbyō* and Mss U₂ and P show reading *patičanbyō*. Bartholomae cites from the Ganji Šahrkān a word in Av script which he takes as dat pl of *pati Čant* — "Which man is *patičanbyō*? Who after his father "ō škambrimātar šavēt NP pas uftād," which can hardly mean anything but "posthumous." Freiman reads the word *patičanbyō* and derives it from √čand—, čandēntan, hačandag, to move, to shake and leaves the word untranslated by remarking that the word is doubtful³. Nyberg reads the word *patačanbyō* without offering any etymology and meaning⁴. *Dastur Peshotanji Sanjana* reads

1 Pahlavi Texts ed by Jamasp Asana I p 45 l 16

2 Z Air Wb 179

3 Pand Nāmaki Zartōšt W Z K M 20 p 262

4 Hilfsbuch des Pehlevi und Glossar by Nyberg S V

patičanbyō like Freiman but offers no explanation of the word in the translation and the glossary of select terms⁵ Mr J C Tarapore translates the word under discussion by "doomed" without giving any etymology and remarks that this word cannot be etymologically understood⁶ I myself have left this word unexplained when I published this work *Čitak Handasži Pōryōtkēšān* in 1944⁷ Prof Herzfeld has made an attempt to explain this difficult word He says "The explanation is based on the phonetic similarity of C Ir Čamb--and M Ir škanb-, and the inverse correspondence of O Ir šk M Ir Č It is written with the Č, which takes the place of Z-without exception--in M P fračant < frazanti, "progeny", e g, insci Pinuzabad, 15 mtrmshy vā frčndyn" Mīhrnarsch and his progeny," also in the Pahl Psalter patičant seems to be M P patizant, comparable to frazanti and apī Zan Oa"⁸ But he has not arrived at any meaning whatever

I derive the word thus pata-(patā, ptā, pata; Pahl pēt⁹)=father + Čan (cf skr पितृ, Pahl Čamiš, Čamišn) meaning, testicles + byō abl pl suffix and I translate "from the testicles of the father" If we follow the variant reading pati - Čanbyō, it would then mean 'from the testicles of the master or husband' Av pati-skr pāti-means "master, husband, lord" This meaning suits the context very well In order to justify this meaning of the word I give the transcription and translation of the passages in which this word is quoted

Čē martōm *patacanbyō* ka hač pōšt ī pitar ō škanb ī mātar šavēt, ašak-aš Astvidāt mēnōkīhā band ē andar ō grīv apakanēt, tāk zīvandak drahnāš ān band nē pat mēnōk ī vēh ut nē pat mēnōk ī vattar hač grīv bē kartan nē tuvān, bē pat ān ī Xvēš hu-kumīšnīh <1> ān ī ahrō β pas hač bē vittrīšnīh ān band hač grīv bē ōftēt, ut ān ī druvand pat ān ī ham band ō dōžax¹⁰ niyēt¹⁰

5 Ganji Šāhikān p 141, p 14

6 Pahlavi Andarz Nāmak by Mr J C Tarapore p 7 and p 59

7 Čitak Handasži Pōryōtkēšān tr into English with notes by Ervad M F Kanga p 10 f n 19

8 Herzfeld, Zoroaster and His World Ch XXIV p 359 f n

9 Horn, Neupersischen Etymologie 286 p 64 Bartholomae (Air WB 905-06, note 1) has noted that Geldner has adopted the reading patar throughout even though good mss have pitar

10 Pahlavi Texts ed by Jamasp Asana p 45 Sec 31-32

Further¹¹, when the seminal fluid¹² <from the testicles of the father> goes from the spinal chord of the father to the womb of the mother, Ast-vidāt¹³ casts a noose invisibly into the neck, one cannot remove that noose from the neck till the end¹⁴ of his life, neither through the good spirit nor through the evil spirit, but that noose falls off from the neck of the righteous after the passing away, on account of his good deeds, whereas (Ast vidāt) drags the wicked to the wicked-existence by means of the same noose¹⁵

II—Apar Xēm ut Xratī Farrox-mart Sec, 20-21

I have selected Sec 20 and 21 only from the Middle Persian Text 'apar Xēm ut Xratī Farrox-mart' for discussion at this conference. I give below my transcription and translation of these two sections and discuss some important words, which have been misunderstood upto now. Prof. Pagliaro in his monograph on "Note di Lessicografia

11 The word Čē, which introduces the sentence, means 'further, well, moreover', cf Šāyist Nē Šāyist by Tavadia p 28 f n 8 and p 159 S V and Indo-Iranian studies by Tavadia p 93

12 I have translated the word martōm as 'seed of the man' i.e., seminal fluid, in its literal sense and not in its ordinary sense of "man" as hitherto translated by Freimann, Nyberg, Bartholomae etc. It is derived from mart + tōm < tōm, Av taoxman, O.P. taumā, Pāz Oum, 'Seed, sperm origin, cf Andreas-Barr, Bruchstücke einer Pehlevi Übersetzung der Psalmen p 62

13 Av astō vidātu—in bone-breaker divider of the body, is the daēva of destruction, from v dā—with vi-pref, to destroy, see my Čitak Handarzi Pōryōthēšān p 10, f n 20

14 Lit length, see Horn, N p Ety 121, Salcmann, G Ir Ph I 278 and Manichaäische Studien 155, Barth Air Wb 774 and Tavadia-Šāyist nē šāyist p 7

15 Compare Vendidad XIX 29, vizarš dēv nām, rōšān bast nayēnēt druvandān : dēv-yasnān : āhōk-zivisnān martōmān [hut, har kas-ē pat band-ē andar gartan ōftāt, ka bē mīrēt, ka ahrōβ, ā-š hač gartan bē ōftēt, ka druvand, ā-š pat ān ham-band bē ō dōžax' āhanjēnd] Cf Pahlavi Vendidad by B T Anklesaria p 383 l 5-9 where he wrongly reads vādīnēt for nāyēnēt, āhō-zivisnān (= "living immortal lives) for āhōk-zivisnān, as for ā-š and hanchēnd for āhanjēnd respectively, see Freiman, Pand Nāmaki Zartāšt p 263 f. n 1

Pahlavica¹⁶ has treated of a part of Sec 20, whilst discussing the Pahl word *viyāpān kartan*¹⁷, but I differed from this learned authority entirely. Prof. Pagliaro transcribes and translates Sec 20 in the following strain "Martom eč i kūr viyāpān kē pat bun i kār start ut val-xrat uš har gāh pat frahang i gēthān pat pēš + staitak har rōč Kamar be aparāzand u afrank žanand andar bun dārvār gurg dārand ... <<un uomo cieco e distratto che sul piano dell'azione è confuso ed i cattivo discernimento e sempre nel sapere pratico è a priori confuso (di quei tipi che) ogni giorno riattano la volta e rompono le decorazioni e sul pavimento di legno tengono il fornello . . . >>

I beg to give my transcription and translation of these passages (20) Martom-ič i kūr miyāzān, kē pat bun i kār start vitārt hač iš, ha gās pat frahang vištāxv pat pēš stūtak, har rōč kamar bē ašrāzēnd, ut ašrang ōzanand andar bun, šalvār, dōrēn dāreṇd, mōčak tang i paštak, i saxtak, sahič kamar nikirēnd, ut sinak stašar mānēndiku-mān nēst kas handāzak (21) Kōr pašēmān ān rōč bavēnd i ka pat dāt i Xvēš hačāšartar šavēnd, kē Xvāstak Xvart i pētar kart ut handōxt, i dūtākān yāft, Xvāp būt šūt, kē pīlak i kīak nikirēnd sarak a-nām, kētāk Xōšk pāšak i kandak, kē andar mān ut mēhn nikirēnd, čiščīš dūt <an> i gart andar Kumbra i Xōšk i tuhtik vēnēnd, kē andar bun māndak, dužāfrīk <ut> nām i škastak, ka frāč ō nišast ut hanjaman rasēt, apī-šān zang a-zōr ut škastak hač vitārtih i Xvēš tarsēnd, nēst ašzārīh i pēšak, ašzār pat dūnār nē višēt nū pat vaxs ut nē pat rāzak

Translation (20) Also the blind and needy men are those who in the beginning of the work (are) stupefied and turned away from it, everytime they are proud of their knowledge and praised beforehand, everyday they raise up the waists and humiliate at the outset, they put on pairs of trousers and narrow shoes of Morocco leather and watch their stiff resplendent waists and keep chests stiff (thinking) that there is nobody like us (21) The blind become repentant that day when they go most downwards by their own laws, who devoured, enjoyed and squandered the wealth, which (their) fathers made and accumulated and which was acquired by the members of the family, who peep into the bottom of the purse for a small coin and (find) no trace (of it), the sections of which (are like) the dry bottom of a moat, who survey to see various things in the houses and mansions but find dust in empty dry utensils, who at the outset are repentant, cursed and ignominious, when they come to the assembly and occupy seats in the front, their legs are powerless and broken and they entertain fright on account of their distracted nature, they have no skill of (any) profession and they profess skill neither in 'Dēnārs' nor in their interest nor in (their) architect

16 Estratto della "Rivista Degli Studi Orientali" Vol XIX 1941 289 ff

17 Ibid pp 289 292

Notes

- Niyāsān** The needy, solicitous, necessitous, derived from Av yās with ni-pref, Skr नि + याच्. Pagliaro reads it viyāpān and translates "distratto"-distracted. The word viyāpān, Av vi-āpa, vivāpā means desert, wilderness, barren waste. See my Pahlavi yašts p 101.
- Vitār** Past-part of inf vilātan, caus of vitartan, to cause to pass, proceed, to move away, to cross, Av vi+tar meaning turned-away (from it), Pagliaro reads u vat-Xiat and translates "di cattivo discernimento" of wicked judgment and reads the following word hač iš as u-š.
- Vistax** The Editor of the text rightly suggests the reading in the f n vistax, meaning, proud, cf N Pers Gustax, Armen vstah 'confident' in which višt could be compared with Budh Sogdian 'Wyšk' "agitation," Benveniste, Notes in 229 p 70. Pagliaro reads the word gētihiān and translates "worldly, pertaining to this world."
- Stūtak** Praised, glorified, honoured, eulogized, from inf stūtan, Av stav-, cf stāyitan, Pagliaro reads staitak with a sign-+ and translates "confuso," i.e., confused, confounded.
- Šalvār** Šalvār, trousers, cf Messina, Ayātkārī Zāmāspik, Ch 1212 "ušān zanān pa šalvār vastart hēnd u marzišn vas kūnēnd. Messina translates it in Italian "calzoni", meaning, pyjamas, trousers. Pagliaro reads it "dārvār, "pavimento di legno."
- Dō-rēn** Lit means 'two-fold', made up of dō, two+ rēn, suffix for multiplicatives (G Ir Ph I 1290) which Neiryōsang translates by skr "gunam", fold, cf Unwala, Hōm yāšt p 73 f n to pāra 16 (45), cf yasna XI-9 where Av uyē is translated dō rēn and Pahl Vend V-28 dō-vēn Darmesteter (Et Ir pp 150 151) says that the Persian suffix rn is added to the ordinal numeral, but in Pahlavi this suffix is added to the cardinal and adds further that the letter i which precedes rn is wrongly written for letter v. Salemann (Mid Pers Gram p 65) remarks that the suffix rēn is doubtful as regards its origin and use. Pagliaro reads the word "gurg" and translates "tengono" "lupo" meaning "wolf."
- Sahik** Pers Sahi "resplendent, showy" misunderstood and misapplied as "erect" in Persian, vide Henning's monograph on "Two Manichaen Magical Texts p 47, BSOAS 1947 Vol XII, part I cf Handarž i ōšnār Dānāk by Dhabhar p 10 ut cē harvisp-ākāšn ut harvisp-dātārīh ut harvisp-dānišnīh i Xvēs čīš-ē ēn sahiktar aržōmandtar ut sūlōmandtar dāt = for He on account of His own omniscience and all creatorship and all-knowledge created this thing which is more resplendent, more precious and more advantageous. Here Dhabhar translates 'sahiktar'

by "more straight", which is not appropriate in the context. See Dhabhar, Pahlavi Rivayēt accompanying Dāstān Dēnik p 91 *ahrāšihētōn sahih* ut vazurg ut aīzōmand = righteousness is so resplendent, grand and precious. In the footnote Dhabhar gives the meaning of *Sahik* as "straight," which does not suit the context. Stig Wickander, in his "Der Arische Männerbund" pp 16-17, has transcribed and translated the whole passage commencing from *ahrāših ētōn sahih*.

There he reads the word 'sahik' with a question mark and translates "cihaben" (?), which is not correct.

Mānda or *mānīk* repentent, faulty, defective, from inf *mandan*, to repent, see Horn, Neupersischen Etymologie 96b, p 215. This word occurs in Pahlavi Texts II p 148, Kārnāmak, Artaxšēr-i-Pāpakān (Antia, Ch II 26, Sanjana Ch I 43, Anklesaria Ch II 26) and Nirangistān (Anatol Waag p 84, Bulsara p 394).

(a) Pahlavi Texts II p 148 *mānda* ē iatān garzitan = to repent of sins or faults to the spiritual-leaders

(b) Kārnāmak ut nun-ič bōzišn gōš, pat pātīk *mānda* hangāi = and now give the explanation, regard it as the fault of (your) father

(c) Nirangistān ku har, kē andai yazišu fiōt *mādayīh* kunēt aš pātīrās garzēt = "i.e., any who might allow defect in the Holy Thanksgiving Service shall confess that to him and shall implore him to be prescribed the retribution (therefor)" (Bulsara)

Waag (ibid p 126) compares the word with NP *mānda* and translates "auslassung" and quotes in support of it Bartholomae's discussion of the phrase *māday garzitan* "eine Auslassung, eine Unterlassung begehen" (Zur Kenntnis der mittelpersischen Mundarten 2 32 140 ff.)

Here the meaning 'repentent' defective (of character) suits the context well. Probably the word is an abbreviated form of *pašūman*, derived from *paši-manah* = having a repentent mind. Horn (NP Ety p 69) derives it from OP *paši-māna* (Skr *paṣi-man*) to requite, to pay cf Hubschmann-Persische Studien p 40 312.

Dūšfrik 'Cursed, from *duz*, Av *duš*-, OP *duš*-Arm LW *dš* (Horn, NP Ety 565 p 126) + *frik* from *āfritan*, to bless, hence the word means "cursed".

Višet He opens, inf *višātan*, to open, to conquer (Frühung, Pahlavik by Junker p 83), See Salemann, Mid Pers Gram p 130.

Rāsak Architect, making, Manich Mid Pers r'z, cf vičtakthā-
1-Zātsparam 29 2 rāz-1-kērōk kē katak dēsēt, *se*, a skilful
builder who builds a house, rāz 1 kērōk=skilled architect
(Bailey, Zoroastrian Problems in the IX Century Books p 84
and 94, See BSOS IX 87) This word is wrongly trans-
lated by "bribe" and is compared with Pers tāz This Pers
word means deceit, deceptive attitude and the meaning 'bribe'
hitherto assigned by some scholars is not appropriate

Pastak : Saxtak "of morocco leather", cf Pahl text draxt 1
Asirik, 35 mōžak hēm saxtag, see Prof Henning's paper on
"A Pahlavi Poem" p 644 fn 4, reprinted from the BSAOS,
XIII 3 1950

III I have selected only four words for the purpose of discussion
in this Conference from Pahlavi Vendidad by B T Anklesaria, who has
failed to transcribe and translate them These are —

(a) ā-š (Pahl Vend I 1, II 21, III 14) Mr Anklesaria reads it
a-s and omits translating the sentence in Frakart I¹⁸ I read it ā-š, ā
meaning 'then', frequent in Pahlavi as correlative <* ād, Y Av āat¹⁹
It is regularly followed by an enclitic pronoun, ā-š, ā- -mān, ā-šān, or
-č, čī, ā-č, ā-čī, 'then also', for examples see Bartholomae-Zum
Sasanidischen Recht Part III p 23-24, Part V-8, 25, 38, Zur Kenntnis
der mittelpersischen Mundarten I 8, IV 14

Vend I & I Com ēn ku martōm ān gyāk ku ō zādēt, yī-š ō
parvarēnd, ā-š vēh sahēt, ku nēvaktai <ut>āsāntar, ēman dāt=This is
that place where man is born and whereon he is nourished, then he
feels it best, *se*, most excellent and comfortable, this I created

Vend II 21 Yim ān 1 ōhrmazd guft āšnūt, ka-š apāyist dīfan,
ā-š dīf=Jamshed listened to what Ohrmazd has proclaimed, when he
ought to see, he saw it

Vend III 14 Karēman ētōn kunēt yī-š pat gōmēz apāyēt lōstan,
ā-š X^{ar} ō bun=When one makes (the body) so polluted that it is
necessary to wash by means of bull's urine, then (there accrues) to the
stock one X^{ar}²⁰ sin

(b) *Ubyyāte* The word occurs in Pahl Vend VII 52 commentary,
Prof Darmesteter remarks "Sec 53-54 (of the Avesta Vendidad)
belong to the Pahl commentary, they are composed of disconnected

18 Pahlavi Vendidad p 1

19 Bartholomae, Zum Sasanidischen Rechtbuch IV 46

20 A degree of sin, cf Šāyist Nē Šāyist by Tavadia p 13, §16

quotations, part of which refers to different deeds by which a Tanāfuh̄r sin may be redeemed, while the other part refers to the rules of what may be called the book-keeping of good actions and sins²¹. The sentence 'yat hē avat paourum ubjyāite' is quoted by the commentator in the commentary from some Avestan nask which is now lost to us. Dastur Darab Sanjana and Dastur Hōshang Jamasp Asana give the reading of the word ubjyāite without any variants²². It is strange that Mr B T Anklesaria gives the reading "Uba Jyāite" and he translates the quotation thus "When both his may go (even) so much²³". His translation is quite vague and unintelligible. Ervad Kavasji Kanga takes it press subj 3/1 atm from √ ubj, to press down, to destroy²⁴. Bartholomae derives the word from √ ubj, to weigh²⁵ and compares it with Skr Ubj²⁶. This meaning of Bartholomae suits the context better. The quotation runs as under Gōgūšnasp gufi ē pat sitōs ēvat pat dit bē-štīvēt Yat hē aval paourum ubjyātē = Gōgūšnasp said know that at the time of Sitōš²⁷ one will go for the other his (good deed) outweighs²⁸ so much. It may be noted that Mr Anklesaria has kept the word "tanī" in his Pāz transcription. The word tanī is not a Pāz word and it is the ideogram of Ir dit see Junker, Frahang i Pahlavik p 118. See Pahlavi Vendidad p 128 l 7 and l 14 words "vad" and "askahūnēt" are kept in his Pāz transcription. These two words are ideograms and their Iranian forms are 'tāk' and 'vindēt' respectively.

21 Sacred Books of the East Vol IV Second Edition, 1895 p 89 fn 3 Darmesteter has left untranslated these quotations, which form paras 53 and 54 in Westergaard's Edition of the Vendidad. Ervad Antia has followed Westergaard cf Vendidad Text p 74.

22 Pahlavi Vendidad by Sanjana p. 126 l 18 and by Jamasp Asana p 278 l 7.

23 Pahlavi Vendidad by Anklesaria p 175.

24 Avesta Dictionary p 104. 25 Barth Air Wb 605. 26 Grassman Wb 259-60.

27 i.e. at the dawn of the fourth day, for details, see Tavastia, SNS 10H.

28 Darmesteter '(S B E Vol IV p 270) translates the sentence thus

"Gōgūšnasp says during the sitōsh, sin and merit are compared "

Yad hē avad paourum ubjyātē—"if it outweighs so much "

"If sins outweigh the merits by three Srōshō-karanām, [he shall stay] in hell till the day of resurrection " Compare Artāk Vīraf Nāmak VI 9-11.

(c) *huzārak Pahl Vend XIII 45*

Mr Anklesaria reads this word "hu-chihara" and "hvāzār" respectively and translates "good cheerfulness" and "forbearing". The correct reading and meanings of this word have been pointed out by Prof Bailey in the Bulletin of School of Oriental Studies, Vol IX p 91, where a number of references are given. He reads it "Xvazār, Xvazara" and translates "small, little, few". Mr R C Zachner has discussed this word fully²⁹. He reads huzārak and agrees with Prof Bailey's interpretation. To the references cited by Bailey and Zachner I add one more from the Pahlavi Text Čitak Handarž i Pōryōtkēšān, 54³⁰. The reading huzārak is now assured by Mid Pers Turfan hwz'ik, cited by Henning. The sentence runs thus hu-ānōh Čēgōn āsrōn, ku pat Xvazārak apar pat rāmāšn bē šavēt = well-satisfied like the priest, i.e., he is contented with a little³¹. From this it will seen that Mr Anklesaria's transcription and translation are far from correct.

(d) *Unān (Vend XVII 2)* ētōn ān apai iōšēnd andai unān [andar sūlāk] aivāp andar iēšišu (andar diēm)

Mr Anklesaria (Pahl Vend p 340) reads "aūn" and leaves it untranslated in the sentence quoted above. He reads "aētūn ān awaiōšēnd andai-aūn,—(andar sūra),—(ayūp andai) iēšēt (rēsakān)—(andar .)" and translates thus "thus thereby are left over small pieces of hair in 'aūn'—(in crevices),—or (on) the hairs of the beard,—(on twisted locks of hair) "

The word is to be read unān, meaning 'rifts, holes' and this meaning is further supported by the Pahl gloss "sūlāk", holes. It is the mere transcription of Av word unā sb fern, meaning "earth-hole" (Reichelt, Avesta Reader p 152 and 224³²). Dastur Jamesp Asana (Glossarial Index p 229) reads ūnā and says "meaning uncertain". See Pahl yasn 71 9 unīk, Pahlavi translation of Av word upas ma-adj

29 Journal of the Royal Asiatic Society Jan 1940 pp 35-45

30 See my Čitak Handarž i Pōryōtkēšān p 14 ān i ēnhazārak sar, kē dēnvaliānīh amai ut mazdyasnīh Xvazār ut dēn adātīh frahist, Freiman (Pañd Nāmak i Zayōšt p 277) read ačārak wrongly.

31 Compare Anklesaria's translation (he is) well-contented like the athravan (that is, with good cheerfulness he becomes over joyful)

32 Barth An Wb 401 and Z An Wb 29

'living' the earth, under the ground, and unānēnd Pahl yasna 10-15= they make a rift³³

I read the drim as drēm³³ and compare with Av Word driway subs fem "mole, birth mark and derive it from inf darrīlan, to tear Mr Anklesaria has shown "iam" in Pahl characters and left it untranslated

I translate the quotation under discussion thus in this way they are left over in burrows [in holes] or in the tendrils [in the moles]

33 See Dhabhar Pahl yasna and Visparad Glossary p 52 and p 185 also ibid Pahlavi Visperad Kāida I f n 2 p 296 See A Waag, Nirangistan p 99 "andar ō un (andar ānē sūiāy), ayāβ andar kaḍārce darm", compare Vend XVII 2, See Bultsara, Nirangistan p 455 Ch IX 1

(5) THE PAHLAVI WORD FOR 'MONSTER'

by

DASTUR HORMAZDYAR MIRZA, UDVADA

1 In B S O A S XII pp 41-43, Dr W B Henning has given a very illuminating note on the M P T word pšqwč, occurring in a Manichaean magical text. Quoting evidences from Iranian and foreign sources, Dr Henning has come to the conclusion that the word means 'a griffin or a monster like a griffin'. Dr Henning has pointed out that besides M P T the word, in various modified forms, occurs also in Pahlavi, in the Talmud, in Armenian, and in Georgian.

2 In the Manichaean magical text (Henning, B S O A S XII pp 39-47), the Spirit of Fever is described as a figure having three forms and wings like a pškwč [pškuč 'griffin']. But, as Dr Henning remarks, the comparison is not clear. Dr Henning quotes Pahlavi Rivayat accompanying the Dadistān i Dēnīk p 22 10, where the Pahlavi word bškwc occurs. This Phl passage will be discussed later. In the Talmud the word occurs as pušqansā, and it is 'traditionally explained as a female raven'. According to Dr Henning, Armenian pškwč translated the Greek word for 'griffin'. Dr Henning quotes Marr for the statements that 'in the Armenian Geography the pškwč has 'bird pškuč' is among the strange animals of India', and that the word occurs in Middle Armenian as pasguč, and 'in an unpublished medieval dictionary it is glossed by bone-swallower (Ossigrage)'. In Georgian the word occurs as p'askunji with variants, and it translates the Greek word for 'griffin'. According to Marr, quoted by Dr Henning, 'in late medieval versions of the Shah-name p'askunji renders Pers Simurgh, and it is 'in body like a lion, his head, beak, wings, and feet are like those of an eagle, he is downy, some of them are four-legged, some two-legged, he carries off elephants, hurts horses, there is also another kind, which is quite like an eagle, but very big'. Dr Henning notes that Ossetic pakondzi (a loanword from Georgian) is a winged creature with seven heads', and that in 'an Ossetic tale recorded merely in Russian the same beast is called Paskondi'. According to Dr Henning, Mme Trever describes the monster as 'the winged dog of the Ossetic epic', and recalls 'a Ukrainian beast Paskuda'. Dr Henning recalls also 'the ordinary Russian appellation paskuda 'monstrosity'.

3 On the strength of what has been stated above Dr Henning notes four chief forms of the word pušqansā, pškuč (with bškwc),

paskuč, and *p'askunj*: As to these forms of the word, Dr Henning remarks

'Armenian and Georgian may have come from Middle Iranian
paššu (n) č/j, but —*sk*— is strange. The Aramaic may have come from Iranian or vice versa, —*š*— can be —*č*— in either direction. Perhaps an Akkadian word?'

4 This short paper is intended to suggest a possible etymological explanation of the word. As shown below, the word occurs twice (in two forms) in Pahlavi, and from the context in which the word is used in Phl it appears that the Pahlavi word means 'a monster, a noxious creature of the Evil Spirit, Ganāk Menōk

5 In Phl two forms occur

(1) *bškwč*—Pahl *Rivāyat Dānistān i Dēnīk*, edited by Ervad B N Dhabhar, p 22 10. The original initial *p*— is here changed to *b*— due to Mod Persian influence

(2) *pšgwnč*—*Mēnōk i Xrat*, edited by Ervad T D Anklesaria, p 91 4, note 45, edited by Dastur Sanjana, p 46 16

6 The word *pškwč* may be explained as a compound word *pš*— + *kwč*. The first component may be explained as derived from Av *fšav*—, *fšu*— (Bartholomae, *Altir Wb* 1029, Kanga, *Av Dic* p 329), a modified form of Av *pasav*—, *pasu*— (*Altir Wb* 879, *Av Dic* p 329) 'animal'. The second component part may be explained as a derivative of Av *kaxuzi* (*Vidēdāt* XXI, 17), a term denoting the class of a daēvic creature, as explained below. Hence the word would mean 'an animal of the daēvic group, a despicable animal, a contemptuous animal, a monster'

7 The Av *fšu*— occurs in the compound *frādat-fšu*— (*Yas* 14, 24, 36, 49, 63, 76, *Gāh* II 6), and the second component thereof, namely *fšu*—, is generally translated into Phl by *fšak*, *pašak*, *fšah*, etc. see Pahlavi *Yasna*, edited by Ervad B N Dhabhar pp 6, 14, 22, 30, 39, 45, and *Glossary* pp 77, 85, *Zand i Khurtak Avistāk*, p 49. But in these cases the Phl word is a component part of the name of the Yazata, and may, therefore, be regarded as mere transcript of the Av word. Moreover, other Av compound words containing *fšu*— as second component, namely Av *kammafšva*—, *drvaššu*—, *fraššu*—, *matfšu*—, *haurvafšu*—, the second component is translated by Phl *ramak* 'flock'. Hence one can, with justification, object to this word being taken as an ordinary Phl word with general sense of animal. But in *Vidēdāt* VII 4, Av *varatafšō* is translated into Phl *vartak fšakih* (*Hoshang* p 300), and *vartak fšōkih* (*Sanjana* p 137). Similarly, in *Yas* XXXIX 1 Av *pasukanam* is translated *pasvikān* (*Dhabhar* p 173). Moreover, the

derivatives of this Av-Phl word are preserved in Mod Iranian dialects, as noted by Paul Horn, *Gründriss der neupersischen Etymologie* p 287. We can, therefore, argue that the word *fšak*, *pašak*, or *pasak* is attested in Phl, though it is very rarely used.

8 As to the second component word—*kwč*, it can be explained as derived from Av *kaxuzi* (*Vidēvdāt* XXI-17). The word in this case is used in the sense of an evil creation, and it occurs in the same context as *ayehe* (which is obscure), and *yātumasti jah* 'a sorceress'. In the Phl *Vidēvdāt* the word is translated as *xvarreh kastār* 'decrease of glory', and explained *ahrman* 'Evil Spirit'. Bartholomae, *Altir Wb* 432, explains the word 'Bezeichnung einer Klasse weiblicher Wesen der daēvischen Schöpfung'; and translates 'verächtliche Gauklerin, Gaukler', *Skt kuhaka*—*Kānga*, *Av Dic* 123, explains 'name of a Druj or an evil spirit', and quotes Hailez recalling Mod Pers *کک* *kakh*, and *کج* *kaj*.

9 It appears that the Av word *kaxuzi* is preserved in various forms in Mod Pers as *kakh*, *kaj*, *kaz*, *kač* or *kuč*, and *kūž*, and also in other Mod Iranian dialects, as noted below.

(1) Steingass, *Persian-English Dictionary*,

p 1016	کج	kaj 'crooked, curved, wry, distorted, bent'
	کج باز	kajbāz 'unfair play, fraudulent'
p 1017	کج حواس	kaj khvāsh 'deceitful'
	کج دل	kaj dil 'crooked in mind, perverse, ill-natured'
	کج دم	kaj dum 'having a crooked tail, a scorpion, a dragon'
p 1018	کخ زند	kakh zhanda 'an evil spirit, a demon'
p 1027	کز	kazh 'crooked' etc.
	کز بیان	kazh byān 'giving a wrong or perverse explanation'
	کز بدن	kazh bīn 'squinting, malignant'
p 1028	کز گاو	kazh gāv 'the mountain-ox of Tibet with a bushy tail, the sea-ox'
p 1061	کژ	kūzh 'crooked, curved'

(2) Lorimer, *Phonology of the Bakhtiari, Badakhshani, and Madaglashti Dialects of Modern Persian*, p 106 Bakhtiari *kaj*, *kač* 'crooked'

(3) Grierson, *Ishkashmi, Zebaki, and Yazghulami—An account of Three Iranian Dialects*, p 84 *Ishkashmi kač* 'crooked'.

10 In connection with these Mod Iranian words, we may quote the following sentence from chapter 23, on the Xarfastars, the noxious creatures, of the Saddai Bundeheš, edited by Ervad B N Dhabhar, p 93 کورج که آردا بتادی مور حواسند + 93

'a *Kuza* which is called ant in Arabic' See also B N Dhabhar, Persian Rivayats p 520 Furthermore, in Persian Rivayats, کورج karkūza is mentioned as one of the noxious creatures, see M R Unvala, Darab Hormazyar's Rivayat, p 272 9 B N Dhabhar, p 268

11 As shown above, Avesta and Pahlavi words give both -š- and -s-, as in Av fšav- and pasuka-, and also in Phl fšak, pašak, and pašvikān. Thus, therefore, clearly explains the 'strange -sk', as noted by Dr Henning, in the Armenian and the Georgian forms of the word. Moreover, in common with Mod Pers š kuž, and s kuž, the word pšakwe is written in various forms with -u-, long or short. The Phl word, therefore, should be read pašküž, šakšüž, or paškunž, with the meaning as settled above.

12 According to the literal meaning of the Avesta word kaxuži 'sorcerer, sorceress,' as given by Bartholomae, the Mid Iranian word pašküž should mean 'an animal, or a noxious creature which is a sorcerer.' This idea of a noxious creature being a sorcerer is not unknown in the Iranian literature. In connection therewith we may quote 'Great Bundahišn, edited by Ervad T D Anklesaria, p 144 15ff

ētōn gōwēt ku xraftar hamāk yātūk u mār yātūktar, bē hayar-š (as in DH) ōzat nē mirēt (read for) mār ān-ič hast kē zahī pa čašm dārēt pa nikuričn martōn bē ōzanēt čigōn ka gazēt ēstēt, ān-ič hast hač dār (as in DH) gyāk gāw u gōspand u asp u mart apāč s xēš čhanjēt ōpārēt, u aždahāk ān-ič bavēt, u-ž hand čand dušūākuh patē kē hangōšitak i vināskārān anākīh kunēt

kastar xraftar [1] gilak yātūk-dēnīh rāy xvarīšnīk čīš i pa dūrīh hač ō nihēnd bē šavēt, čvar ku nē pa bōd vēnišn (as in DH) bē pa yātūktīh awiš apāyēt

'It is said that the noxious creatures are all sorcerers, and the serpent is a greater sorcerer (than other noxious creatures), unless it is killed, it does not die. The serpent is also that (creature) which has poison in the eyes, and kills men by sight, just as if they (i.e. men) are bitten (by serpents), that is also (the creature) which drags animals, sheeps, horses, and men from afar towards itself, (and) devours (them), and the dragon also is one (of them), and he has very much evil knowledge, who thereby perpetrates evil just like sinners

The smaller noxious creature of mud, on account of sorcerous nature (yātūk-dēnīh), approaches articles of food, which they (i.e. men) put at a distance away from it, it is clear that it reaches upto it, not on account of smell (and) sight, but on account of sorcery.

13 The word occurs in the following Pahl. texts

(1) Pahlavi Rivayat accompanying the Dāstīr-nā ī Dēnīk, p 22 7ff
mēnōk ī drōn ka yazēnd apāk avēšān dēvān kāi ičāi kunōnd 99 bār ētōn
saxt kōxšēt čīgōn gāv baškūž nūn-avēšān dēvān bē n zamīk zanēnd u
čīgōn tagai g ka bē ō zamīk ōftēt

'The Mēnōk of Drōn, when people worship (him), fights 99 times with those dēvs as fiercely as the Bull (fights) the monster (baškūž), now they (i.e. people) (are able to) smite those dēvs on the earth, and (the dēvs are) like hail when it (i.e. hail) falls on the earth.'

In this passage, the Bull may be a form assumed by the Mēnōk of Drōn just as Varāneya assumes the form of a beautiful Bull, as described in the Behram Yašt 7. The fight between the Bull and the monster may be compared with that between Tištrya, in the form of a beautiful horse, and Apaosā, in the form of a dark and frightful horse, as described in the Tištrya Yašt 20 28. According to the Great Bundahishn (p 627) Tištr assumes also the form of a bull in his fight against Apōš. The monster (baškūž) may be same as the dreadful monster, the form assumed by Apaosā.

(2) Mēnōk ī Krat, ed Ervad T D Anklesaria, p 91 5ff, ed Sanjana, p 46 15ff, ed Andreas, p 31 1f

u hač sām sūt ēn bāt ku-š mār ī sravbar u gurg ī kapūt kē paškūž
(as in K33) xʾānēnd , bē ōzai

'And from Sām was this benefit that he killed the horned serpent, and the dark-coloured wolf, which they (i.e. people) call monster (paškūž).'

Pazand reads pāhanīča, and Sanskrit has पैंहिनमिति

14 In the above passage, the dark-coloured wolf (gurg ī kapūt) is called monster (paškūž). Thus gurg ī kapūt is referred to in the Great Bundahishn, ed T D Anklesaria p 147 11-14. In the Chapter on nature of the wolf species, it is stated that the Ganāk Mēnōk produced a noxious wolf of dark body, and out of this Ganāk Mēnōk produced various kinds of wolves, one of which is (Great Bundahishn p 147 13f)

palang kē kapūt-ič (written for) xʾānēnd

'the panther, which they call also dark-coloured'

According to these Phl texts, therefore, Phl *baškūž* or *paškūž* is a dark-coloured noxious creature of the wolf-species

15 It appears that the Phl word *pāk pašk* 'gnat', Great Bundahishn p 14411, is cognate with Mid Pers *paškūž*. Moreover, the following words from Mod Persian, and from various other Mod Iranian dialects, culled from various sources, may also be regarded as cognate with Mid Pers *paškūž*

- (1) Steingass, Persian-English Dictionary, p 252

پاک	<i>pašk</i>	'owl'
پاک	<i>pušk</i>	'cat'
پاک	<i>pašša</i>	'gnat'

- (2) Grierson, Ishkashmī, Zebakī, and Yazghulamī:—An Account of Three Iranian Dialects, pp 91, 108, 112

Ishkashmī	<i>paša</i>	'fly'
"	<i>piš</i>	'cat'
Sanglīčī	<i>pašan</i>	'fly'
"	<i>piš</i>	'cat'
Waxl	<i>piš</i>	'cat'
Zēbakī	<i>puš</i>	'cat'
Šuyūnī	<i>paš</i>	'cat'
Yūdyā	<i>piškoh</i>	'cat'
Sarīkolt	<i>piš</i>	'cat'

- (3) Lorimer, The Phonology of the Bakhtiari, Badakhshani, and Madaglashti Dialects of Modern Persian, pp 115, 183, 199

Bakhtiari	<i>paška</i>	'fly'
Bādaxšānī	<i>pušuk</i>	'cat'
Madaglashti	<i>pušuk</i>	'cat'

16 The above explanation shows that the word *paškū* (u) ž is Iranian, and in Phl it means 'despicable, contemptible noxious creature, a monster', and from Iranian it found its way into various languages of Middle East, and Europe

(6) "VASIMCHA YAM PANCHASDWARA" IN THE "SEA VOURUKASHA"

by

H R BANA M SC

In the last and eighth chapter of Haptan Yasht of Khurdak Avesta, Yasna Haptanghaiti Ha 42, 4, "Vasi Panchasdwara" is also extolled. The words Vasi Panchasdwara is found to occur only once in the existing Avestan texts as stated above.

The text of Haptan Yasht suggests that all items included in it have direct or indirect bearing on the seven Ameshaspentas including Ahuramazda, who also is one in their Union, that is 'One United whole' formed by the union of the seven Ameshaspentas.

In the last or the eighth chapter of this yasht, after extolling the Ameshaspentas, roads, bridges, grown up corn, Ahuramazda and his chosen prophet, Vohumana, Alburz, the earth and the sky, the three-legged ass, the tree Gaokerena etc the reciters say, "Vasimcha Yam Panchasdwaram Yazamaide" 'We extol the vasi (a place) with 50 gates' (Ref translation by Late Ervad C E Kanga)

Vasi is translated by Late Ervad Kanga as "A huge aquatic animal, a sort of Leviathan" (P-483 Av Eng Dictionary by Kanga). In doing so, Ervad Cawasji Kanga seems to have followed the translation of Bundeishna. However, the same word "VASI" is translated as a proper noun indicating the name of place in his translation of Khoirdeh Avesta Page 189—Yt Haptan. The word Panchasdwara is not clearly translated by Kanga on P 314 of his dictionary but he takes it as a proper noun of a fish along with the word "Vasi". However, in his Khoirdeh Avesta, the word Panchasdwara is taken as adjective to "Vasi" and translated as 'Having 50 gates'. Scholars differ in giving the correct translations of "Vasimchayam Panchasdwaram". Harley, Darmsteter, Mills have taken the words to mean "A gigantic Fish with fifty fins", Ervad Cawasji Kanga has followed Spiegel in translating the words as "A place named Vasi with fifty gates". Spiegel, however, takes it as "a place with fifty fountain heads" and takes it as an imaginary (Spiritual) abode—a mythical land having fifty fountains.

Bundeishna chapter 18th gives us details regarding the contents of the Sea Vourukashna. One of these is the tree Gaokerena bearing the seeds of all earthly vegetation or the white Haoma—giving the

elixir of immortality. To protect this "Symbol of immortality" which is to be utilised at the time of Renovation (Frashokereti) when all the recreated beings will be immortalised, Ahuramazda created ten Fishes (Pah Mahi) which go round the tree. One of these Fishes has its head always turned towards a Vazag (a sea monster of the species of the Lizard or the frog) which is constantly trying to attack and kill the tree of immortality, but for the guarding Fishes. The Fishes and the Vazag are said to cut everything that comes in their way into two except "Vasi Panjasadvaram" (Ref J J Mody's translation of Bundehisna Page 75)

In chapter 14th of the Bundehisna 10 genera or kinds of fishes are mentioned and these are further sub-divided into 282 species. Of these the first created, hence, the ancestor of all, is called "Āiij" Fish. This genus "Āiij" is also called "Kara" Fish in chapters 18th and 24th of Bundehisna.

The fish "Vasi Panjasadvaram" is related to the Kara Fish as it is said to stay in the same place Vourukasha. It is so big that its length only cannot completely be traversed by a man travelling from morning till evening.

Many of our scholars are unanimous in suggesting that the Sea Vourukasha (Pah Frahokant) is an open space between the earth and the sky or the earth and the heavenly abode (Garodemana) which I am inclined to accept for the purpose of this paper.

Prof Shapurji K Hodiwalla in his "Zarthusra and his contemporaries in the Rgveda" on page 69 says "The Sea Vourukasha is, I think, here as in several other places, used for the open space between the earth and sky."

Mr Ardeshir Khabardar translates Jaryo Vourukasha as "The expanse of the orbit of the Sun, Planets 12 rasis (Zodiacal stellar signs) and 27 Nakshatras or asterisms" or in short "Ecliptic circle."

The two meanings attributed to the word Vasi by various scholars namely 'Space' or 'Fish' can thus be settled by taking into consideration the two meanings of the word 'Vourukasha,' namely 'expanse' or the 'Sea'.

Whatever the meaning of the word 'Vasi,' we can analyse it as something with fifty outlets or doors. To me the word space or enclosure with fifty doors appears to be most suitable. This may be the space enclosed by the "line of action" (field of activity) of the seven Ameshaspentas and their various helpmates which collectively form an enclosure contained in space (Vourukasha) made from their Schyothnaongh—actions. In Rapithwan Gah and Sraosha Yast we read about this Anjuman of Ameshaspenthas "Aval Vyakhnemcha Hanjamaanem cha Yajmaide Yat asti Ameshnam spentanam Bareshaavo

Avanghae Asno Dhimatem"—We extol this society and assembly of Ameshaspentas which they have kept high above in the space (Asno-Sky). This space has 50 outlets which are multiples of 7 namely $7 \times 7 = 49$, plus one, for the combined action of all helpmates towards Garodemana. The fiftieth outlet connects VASĪ with Garodemana. Thus the seven Ameshaspentas spread their good guiding actions or influence on the seven Keshvars making total number of outgoing outlets to 49. The souls of the material creations who accept this line of action laid down before them by the efforts of the Ameshaspentas are nearing perfection and immortality. In other words, they are said to have tasted the elixir of immortality, Gaokerena. The Sea Vourukasha is said to be connected to the material world, according to Aban yast. This link is in turn linked with Vasi panchasdwara. The fiftieth door of this Vasi links the immortal souls who deserve highest heaven with Garodemana. In Avesta we read "Yoi Hapta Hamo Manangho, Hamo Vachangho, Hamo Schyothnaongho" about Ameshaspentas who are said to be one in thought word and deed. Seven Ameshaspentas, therefore, require only one door to link the souls with higher abode (Garodemana) as a reward for attaining perfection and hence immortality. In Gathas we read "Ameshaspenta Gathao Geurwain" which suggests that the Gathas were brought to the knowledge of Zarthushtira by the Ameshaspentas. Gathas are the essence of knowledge which would lead humanity to perfection through their actions. The contents of the expanse (Sea) Vourukasha may summarily be explained as under—1. Vasi Panchasdwara—an expanse kept aloof and separate in the expanse Vourukasha, with 49 outlets for spreading the immortalising method of working laid down by Ameshaspentas (7 in number) for creations to act in the Keshvars (7 in number according to Avestan scriptures). The essence or spirit of the creations when perfected by this line of action of Ameshaspentas are immortalised and merge into expanse Vasi Panchasdwara through the medium of Gaokerena tree. Thus immortalised the spirits (Urvans) get Frashokereti and are sent to Garodemana, the abode of Ahuramazda through the fiftieth outlet.

2. *Gaokerena*—The elixir which acts as a medium to immortalise the Urvan and is represented by a tree in the expanse Vourukasha.

3. *Vasay*—It is a frog or lizard or some similar personification of Angramanyue which tries constantly to introduce evil line of action into the Ahurian creation of the seven Keshvars.

4. *Kara fishes*—These are protectors of the two trees one Gaokerena and the other carrying all the seeds of the trees which grow on the seven Keshvars. Thus they are protectors of life and help the creation to live and make effort for immortalising their spirit.

5. *Khar*—The three-legged ass appears to indicate the three key words Humata, Hukhta, Huvarashta which can help Urvan to rise to the level of perfection. This, therefore, is a further medium to work in

conjunction with Vasi Panchasdwara like Gaokerena. The creation desirous of attaining immortality or perfection like that of 7 Ameshaspentas has to procure the particular line of action coming from the 49 outlets through the tree Gaokerena and the three-legged ass. Thus the latter two link Urvanic portion of material creation with the Minor Immortals namely Ameshaspentas.

6 *The Expanse Vourukasha* —This is the space indicating the connection of Urvan, the Tanu or the body with the invisible holy immortals, Ameshaspentas. It is an expanse which contains both spiritual and material workers who help the creation to raise themselves to perfection.

The above idea, though original to an appreciable extent, has its origin traceable in the short resumé given in "Jazashne in buland kriyā" by Dr F S Chinwalla, while explaining the Khshnoomic version Yasna Ha 42.

(7) THE DATE OF THE DEATH OF YAZDAGARD III

by

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Arab and Persian historians are unanimous about the place where Yazdagard III, the last Sassanian sovereign met his tragic fate. It was a flour-mill near the city of Marw, where he was assassinated by a miller named Khosrō at the instigation and order of Māhōē the margrave (*marzbān*) of Marw. Among the oriental sources, Firdausi only gives in his *Shāhnāmāh* the date on which this event took place as the night of the 30th day of the 3rd month (*Khordād Māh Anrān Rōz*) of the Persian year, as the late Mr Faidoonji D J Paruck calls it. He says in his *Sassanian Coins*, Bombay 1924, pp 120-121, as follows: "The exact date of the death of Yazdagard is not known. Arab and Persian historians give only the year A H 31, without indicating the month. This year ran from 24th August, 651 to 12th August, 652, and the 20th year of Yazdagard from 12th June 651 to 10th June, 652. The Arab astronomer Kutbu-d-dīn says that Yazdagard was killed in the year 960 of the embolismic period which corresponds to 651 A C. Firdausi places the event in the night of the 30th day of the 3rd month Khordād, i.e. 90th day of the Persian year, corresponding to the night between 9th and 10th September, 651. This date corresponds to the night between 17th and 18th Muharram A H 31." W H Valentine considers A H 31 as corresponding to 651 A D, the date of the death of Yazdagard (*Sassanian Coins*, London p 70), as also Colonel Allotte de la Fuye. A Mordtmann says that Yazdagard was assassinated between 21st March and 23rd August, 651 (*ZDMG* 34, p 151), and according to the late Mr Palonji Baijorji Desai, precisely on the 23rd August, 651 (*History of the Sassanians in Gujarat*, Bombay p 475). Ferdinand Justi places this event in Autumn 651 (*Grundriss der Iranischen Philologie*, II, p 547) and J de Morgan in September, 651 (*Monnaies Orientales*, Paris tome I, 3 fasc, col 597, note 2). It should be, however, observed that Lt Col, P M Sykes gives 652 A D as corresponding to A H 31 (*A History of Persia* London 1915, vol I, p 544). The late Mr Mancherji Pestonji Khareghat has given 652 as the date of the death of Yazdagard (J M Unvala, *Collection of Colophons of Manuscripts bearing on Zoroastrianism in some Libraries of Europe*, Bombay 1940, p, 19, note 1).

Now, the following two dates are important for arriving at the correct date of the death of Yazdagard III. Mr Paruck says that Yazdagard ascended the throne in the second half of 632 or in the first half of 633 A D (*Sassanian Coins*). The *Reader's Encyclopaedia*,

London begins the era of Yazdagard with 16th June, 632, which is also the year of his accession to the throne. Ten years later, i.e. in 642, corresponding to A. H. 42, he lost the fateful battle of Nehavand. He passed ten other years in the vain hope of stemming the tide of the victorious Arabs until he was assassinated at Marw in 652, i.e. exactly twenty years after his coming to the throne. This year 652 A. D. commenced a new era in Iran, called the *Era of the Zoroastrians*. It is found in the colophons of Avesta Pahlavi manuscripts written by Persian Zoroastrians. The formula used to mention this era is, *andar sāl : pas hac sāl : 20 hac ē be yazdakarī sāl ī salwayārān*, i.e. "in the year after the 20th year of (the reign of) His Majesty Yazdakart, son of Šanriyār". This era is also called *Pārsīk* in the third colophon of the *Denkart*, i.e. *andar sāl : 1009 pārsīk pas hac sāl : 20 hac ē be yazdakarī*, i.e. "in the Pārsī year 1009 after the 20th year (of the reign) of His Majesty Yazdakart" (Unvala, *Collection of Colophons*, p. 19, note 1). Now, as the late Mr. Khareghat places the enthronement of Yazdagard in 632, 652 A. D. must be considered as accepted by him as the date of the death of Yazdagard.

In *Brünnahr nach der Geographie von Ps. Moses Xorēnac'i*, Berlin 1901, p. 67, J. Marquart gives an interesting description of the last attempt of Yazdagard III to resist the Arab invaders as follows: "According to Arab sources, Yazdagard entered into negotiations on the advice of Māhōi, the Maṣṣbān of Marw, with Nēzak Tarkhān, the prince of the Hētāls, who was residing in Bādgēs, as we learn from later sources. The Tarkhān behaved himself before the King of Kings (*Sāhīnsūh*) as an independent prince.

"According to Sebeos (p. 137), the Arab army which was stationed in Persia and Khuzistan, marched against Yazdagard, the king of the Persians, in the 20th year of the reign of Yazdagard to the east in the country called Pahlav which had been formerly the country of the Parthians. And Yazdagard fled away from them, but he could not escape them. They overtook him on the border of the K'nānk' and destroyed his whole army. He fled and went to the armies of the T'ētalk' who had come from their country to his help. The army of the T'ētalk' took Yazdagard prisoner and killed him. We see here again that the country of the T'ētalk' was independent of Iran." The Nēzak Tarkhān mentioned above was a prince of the Hephthalites, the *Hētāls* of the Arabs, several of whose coins have been published by me in *The Journal of the Numismatic Society of India*, vol. V, Part I, Bombay, 1941. They have the name of the prince written in Pahlavi characters on the right of his effigy, which had been wrongly read *Nāpīš sāk (MLKA)*. The T'ētalk' were none other than the Hephthalites, the name being an Armenian form of *Hetal*. Their country was transoxiana, according to Muqaddasi.

Speaking of the Ṭabaristān era, Paruck says on p. 122 of his *Sassanian Coins*: "The Ispahbads remained faithful to Zoroastrianism and apparently viewed themselves as direct descendants of Yazdagard

since the era employed on the Ispahbad coins seem to have the date of Yazdagard's death as its epoch" Now, J. Marquart commences the era of Tabaristān with 11th June, 651 A. D. (*Erānsahr*, p. 133). Herein he is followed by W. H. Valentine who gives 651 as the date of the death of Yazdagard and also as the first year of the independence of Tabaristān (*Sassanian Coins*, p. 70). I have said in my *Coins of Tabaristān* Paris 1938, p. 7, § 2 "The province of Tabaristān declared its independence under the Ispahbad princes of the royal Sassanian blood immediately after the assassination of Yazdagard III, the last Sassanian king in 651 A. D. These princes following an old Sassanian custom, inaugurated a new national era called the era of Tabaristān on the 11th June, 652 A. D." I had given this date according to Mordtmann, who had published several coins of Tabaristān in *ZDMG* VIII, pp. 173 seq. J. Walker also starts this era from 11th June, 652, corresponding to A. H. 31. (*A Catalogue of the Arab Sassanian Coins*, London 1941, p. LXX). The Ispahbad princes drew their lineage from Dādbōē or Dādōē, a descendant of Jāmāsp, the youngest son of Sassanian king Firūz.

From what precedes the following conclusion is drawn. The date of the death of Yazdagard III has been placed between the 21st March, 651 and 11th June, 652 by scholars of repute. The year is, however, certainly 652, which even the late Mr. Mancheji Khareghat has accepted as correct. The Ispahbads of Tabaristān whose country was not situated far away from Marw, the place of assassination of Yazdagard, must have been immediately informed about the tragic event, as they inaugurated their era on the 11th June, 652. This must be the probable date of the assassination.

III—CLASSICAL SANSKRIT SECTION.

- (8) THE RELATION BETWEEN THE ALANKĀRARATNĀKARA AND THE
ALANKĀRASARVASVA AND ITS GLOSS THE VIMARŚINĪ—AND
THE DATE OF THE ALANKĀRARATNĀKARA

by

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It is most gratifying to note that recently that indefatigable scholar Mm P V Kane has brought out a third revised edition of his *Sāhitya-darpana*, wherein he has attempted to bring up-to-date the history of *Alaṅkārasāstra* appended to the work as an introduction. It was, however, with a feeling of surprise and dissatisfaction that in the list of *Alaṅkāra* works the *Alaṅkāraratnākara* is mentioned as a work of uncertain date, although in my edition of the text published long ago (1942) I have fixed the date of the author with tolerable certitude as the end of the 12th century or the beginning of the 13th. No reference is made to the printed edition, and when a person of Mr Kane's eminence has ignored the work—it is hardly a matter of surprise that the wider world of scholars has scarcely noted its publication in printed form. With a view, therefore, to bring to the notice of scholars this work which has fallen into unmerited oblivion, I am repeating in the following pages, my observations on the work in its relation to the *Sarvasva* and the *Vimarśinī*, and my arguments in favour of giving him so high a date as the end of the 12th century.

The author of the *Alaṅkāraratnākara* belongs to that school of rhetoricians who, while implicitly accepting the authority of the *Dhvani* doctrine, yet hark back to rhetoricians like *Dandin*, *Bhāmaha*, and *Rudraṭa*, who looked upon tropes and figures as supplying in a dominant measure the principal element of charm and interest in poetry. The work has fallen into unmerited oblivion, owing possibly to the vigorous attack of the *Vimarśinīkāra* whose able brief for the author of the *Alaṅkārasarvasva* places that work in the front rank among works on *Alaṅkāra*. That the work was once very popular in *Kāśmīra* is proved from the fact that *Yaśaskara*, a *Kāśmīrian* poet, thought it fit to compose a *Devīśataka*, a century of songs in praise of *Pārvatī*, in which each verse, besides being a panegyric of the goddess, also serves as an illustration of *Ratnākara's* *Alaṅkārasūtras*. This indicates that the work had a considerable vogue in the country of its birth and the same is further corroborated by the fact that *Appaya Dīkṣita* as well as

Jagannātha thought it fit to adopt his views. Jagannātha refers to the *Ratnākara* in as many as eleven different places, mostly to controvert his views, but in one or two places, to show how the writer shows his independence of the ancients, as when he holds that *Rūpaka* occurs when identity (*Abheda*) is based on a relation other than that of similarity, like the relation of cause and effect, or when he maintains that *Apanhuti* occurs when there is the concealment of the *Upamāna*, with a view to show its identity with the *Upameya* a variety of *Apanhuti* recognized and adopted by *Appaya Dīksita* under "*Paryastāpanhuti*."

The author has written his own *sūtras* on *Alaṅkāra*, has elaborated them in his commentary, illustrated them by examples drawn from varied sources, and summarised his views on particular topics in what are known as *Parikarāśloka*s. In doing so, he seems to have placed before him ancient models, like the *Dhvanyāloka*, which, as is well-known, consists of four parts (*a*) *Kārikas*, (*b*) *Vṛtti*, (*c*) *Illustrations*, and (*d*) *Parikarāśloka*s. The *Sūtras* are very concise, and, unlike the *Kāvya-prakāśa*, written in prose. There is no doubt that the immediate object of the author was to write a new *Alaṅkārasūtra* in imitation of and to controvert the *Alaṅkārasarvavsa* of *Rājānaka Ruyyaka*. It is not necessary to refer to the numerous points of agreement between the two writers, what is of interest are the disagreements between them, and from these it is scarcely possible to escape the impression that the author was a rival of *Ruyyaka* and wrote this work mainly to confute him.

(a) To start with, the figure of speech पुनरुक्तवाचक is regarded as an अर्थात्मकार by *Ruyyaka*, and a शब्दात्मकार by *Sobhāṅkara*. *Sobhāṅkara* says "आमुक्ततुल्यार्थं स्वयम् अथ शब्दधर्मत्वेन शब्दाश्रयत्वाच्छब्दात्मकारोऽयम् । न तु अर्थधर्मः पौनरुक्तमर्थात्मकारः इत्यर्थात्मकारता वाच्यम् ।" The view is controverted by *Jayaratha* who supports *Ruyyaka* in regarding this figure as an अर्थात्मकार.

* रत्नाकराभ्यन्तरसो गृहीत्वाऽन्तर्हाराणि यथाक्रमेण ।

वन्दीन देव्या गिरिराजपुत्र्याः करोमि वासन् भुक्तिगोचराणि ॥

(देवीस्तोत्रे)

(b) Regarding the verse - सत्पावनस्तरङ्गावां चन्दनक etc. cited by *Sarvasyakāra* from the *Vikramāṅkadēvacarita* in illustration of *Nidarsanā*, *Ratnākara* remarks that since in this verse there is a direct superimposition of the sense of one sentence on that of another, the case is one of वाक्यार्थरूपक, a view controverted by *विमर्शिनीकार* and by *अन्यव्यक्तीति* following the सर्वस्वकार and *विमर्शिनी*, but supported by *Jagannātha* in his *Rasagādhara*.

(c) Ratnākara takes exception to Sarvasva's definition of *व्यतिरेक* — remarking that the words *विपर्यये वा* should not be added, since that would mean that the figure *व्यतिरेक* also obtains in those places where the *उपमान* is shown to be superior to the *उपमेय*, which is absurd, because the *उपमान* is by its very nature always superior to the *उपमेय* (*उपमान-स्यान्यस्याधिक्ये हि स्वभावतः सिद्धम्*), the *Sūtra*, therefore, should be amended in the way shown by *रत्नाकरकार* —

उपमेयानुस्य न्यूनत्वं प्रतिबुद्धत्वं वा व्यतिरेकः । p 22, in place of Sarvasvakāra's *Sūtra उपमानादुपमेयस्याधिक्ये विपर्यये वा व्यतिरेकः* । (Sarvasva, p 101) The *विमर्शिनी* defends Sarvasvakāra by showing that in the stanza given in illustration of this variety of *व्यतिरेक*—*यस्य चान्योऽपि यस्यां भूयो भूयो विवचते सरयम्* where the Moon and Youth are contrasted, the *उपमेय* 'Youth' is intended to be shown as inferior to the *उपमान* 'Moon' (*अस्मिन्निप्रवचयत्योपदेशे प्रियं प्रति कोपयोगमायं चन्द्रपेक्षया यौवनस्य-पुनरागमनं न्यूनगुणत्वेनैव विवक्षितम्*) He further remarks that this, however, does not mean that the *उपमेय* is in reality inferior to the *उपमान* —, since the *उपमेय* is intended to be shown as possessed of superior excellence, (*न चैतद्वास्तवमुपमेयस्य न्यूनगुणत्वम् । तस्यैव सातिशयेन प्रतिपाद्यत्वात् । प्रकृतार्थोपरञ्जकस्ये हि सर्वथा कवेः सरयम् । तत्राधिकगुणमुक्तेन भवतिवतरथा वा की विशेषः । तस्माद्युक्तमेव विपर्यये वा इति सूत्रितम् । प्रत्युत प्रतिबुद्धत्वं चेति सूचितं मनुक्तम् । उपमानादुपमेयस्याधिक्ये हृत्येतावत्तैव जग्येतावत् व्यसृज्यात् । विमर्शिनी p 103)*

The controversy is really very old Rudraṭa held the view that *व्यतिरेक* is possible in both the ways (*॥ उपमानादुपमेयस्याधिक्ये विपर्यये वा सर्वस्व—*) and cited the stanza *यस्य चान्योऽपि यस्यां भूयो भूयो—* etc The same view was held by *हर्षहर* and his commentator *प्रतीहारिन्दुगङ्गा*, *Mammaṭa* controverts the view, and our author falls in line with *Mammaṭa* The echoes of the controversy are to be met with in the works of *Vidyānātha* and *Appaya Dīkṣita*, who side with the *सर्वस्वकार*, and of *Henacandra*, *Vidyādhara* and *Jaganātha* who uphold *Mammaṭa*

(d) The author of *Ratnākara* finds fault with the definition of *उपमेय* given by Sarvasvakāra (*तेनाभ्यवसाये व्यापारभावाभ्यां उपमेयेति अक्षयमपवातोचितमिद्वानमेव* । p 47) on the ground that *उपमेय* being of the nature of fancying one thing as being probably identical with another, involves doubt or uncertainty (*सन्देहात्मक*) and not *अभ्यवसाय* of identity of two objects wherein there is an element of certainty (*निश्चयात्मक*) Sarvasvakāra and his commentator, however, defend the position by pointing out that *अभ्यवसाय* *i.e.* representation of one thing (*विषय*) as identical with another (*विषयविषय*)—a representation in which the *विषय* is completely swallowed up by the *विषयविषय* is really

two-fold accomplished (सिद्ध) and in the process of accomplishment (साध्य), there is certitude in the former, and want of it in the latter, and therefore it becomes the basis of the figure हरप्रेक्षा which is सम्भावनात्मक. The controversy is referred to by the Rasagāṅgādhara-kāra, who points out that there is no authority for the distinction of अव्यवसाय into सिद्ध and साध्य (संभाव्यवसाये सानाभावात् Rasa p 399), and thus supports our author in his criticism of Alahkārāsarvasva.

(e) Our author does not agree with Sarvasvakāra in holding that the figure भ्रान्तिमान् is based upon similarity (सादृश्य), his contention is that wherever one thing is mistaken for another, we get this figure भ्रान्तिमान् and it is independent of the consideration whether the error arises through similarity or through some other cause. The Vimarśinī upholds Ruyyaka and criticizes our author. With regard to the five types of अतिशयोक्ति mentioned by Ruyyaka, our author's contention is that the fifth type कार्यकारणयोः पौर्वात्यधिपत्ययोः is really included in the fourth type असम्बन्धे सन्बन्ध, and so the number could be reduced to four.

(f) In Śobhākara's view, the definitions of समासोक्ति, व्याघात समाधि, सूक्ष्म and उदात्त, as given by Sarvasvakāra are defective. The definition अमस्तुतस्य सम्पत्त्य is defective, because, says Śobhākara, if the subject (धर्मी) is also comprehended in Samāsokti it would be a case of रूपाक or अतिसयोक्ति. Śobhākara takes exception to the second variety of व्याघात "लौकिकेय कार्यविद्वत्क्रिया च" on the ground that it is included in the first variety, while with regard to Sarvasva's definitions of समाधि and सूक्ष्म, Śobhākara holds that they are अस्वापेक्ष, too narrow, the second variety of उदात्त—"समुद्दिमद्भुवनार्थानम्" is according to our author the असम्बन्धे सम्बन्धनम् type of अतिशयोक्ति. It is needless to say that the विमर्शिनीकार defends the views of the Sarvasvakāra against these attacks of Śobhākara.

Our author holds very peculiar views about the nature of an अलङ्कार and about सद्बुद्धि and संकर. According to Sutra 110 "एतेऽङ्गित्वेऽलङ्काराः" he lays down that the figures of speech enumerated and defined in the work deserve the name of अलङ्कार only when they are "principal" not in relation to Rasa but in relation to other figures of speech. Alahkārās are never found in an unmixed or pure form. Everywhere it could be shown that there are subtle nuances or shades (अलङ्काराभ्यन्तर-व्यवस्था) of other figures of speech which are subordinate to the principal figure. This would intimate that figures of speech are never "absolute" or "pure", but always mixed in character and hence सद्बुद्धि in which two figures of speech are found in one and the same verse or poetical piece, as "aloof" (सदृश्य) from one another is an untenable position. Hence सद्बुद्धि is impossible. As for सङ्कर, the figure which is subordinate

(अज्ञाये तु सङ्कर 112) is to be called सङ्कर, so that सङ्कर or सङ्घट्टि are not separate figures of speech as the ancients hold, for that would reduce all figures of speech to only two *वा* सङ्घट्टि or सङ्कर, since figures in their absolute or pure form are never met with but in any given case the figure which stands as principal is the figure of speech there, while the one dependent on it is to be called सङ्कर, thus if there is a blend of सम and परिवृत्ति and परिवृत्ति is प्रधान, we say that परिवृत्ति is the अङ्गकार while सम is the सङ्कर. Here is quite a novel and original view, and naturally does not pass without notice and severe strictures by the author of the अङ्गकारविमर्शिनी, who as we have shown in the foregoing discussion, defends Ruyyaka against the attacks of Sobhākara.

There are quite numerous citations from the text of रत्नाकर in the विमर्शिनी, and many of the illustrations given by our author are bodily incorporated in the विमर्शिनी. There are also a few places where विमर्शिनीकार thought it fit to support our author, as for instance, when he agrees with रत्नाकर that यथासङ्ग does not deserve to be a figure of speech. Jayaratha mentions that his distinct aim is to clear up the position of the author of अङ्गकारसर्वस्व who is unfairly criticized by रत्नाकरकार, and not to enter into a detailed examination of the very novel views of the author of the रत्नाकर (एवमन्वेषामपि समप्राणामभिनवाङ्गकाराणां साम्यैरन्याङ्गकारयोगो योजयितुं शक्य एवेति ग्रन्थविस्तरभावाद्स्मद्दर्शने तद्दूषणोद्धारस्यैव प्रतिज्ञातत्वाद्स्माभिः प्रतिपक्षेन न दूषितम् ।)

From all these indications, it should not be difficult to fix the date of our author. That he wrote after Ruyyaka and may have been either his coeval or lived just a little time after, is proved from his detailed criticism of Ruyyaka's work, and it is also equally clear that he preceded Jayaratha, the author of विमर्शिनी, who defends Ruyyaka against our author's attacks. Ruyyaka's date is known. "He was the son of Tilaka lived in Kāśmīra and was the teacher of Mañkha, the author of Śrīkañṭhacarita who was attached to the court of king Jayasīṃha (1129 to 1150 A.D.) "Jayaratha, the commentator of Ruyyaka, was the son of Śṛṅgāra, he minister of king Rājārāja who ruled at Satīśaras (राजराज इति सुमुज्जामभूदमणीगुण्णिगुणाश्रय परम् । तां सखिसरति राजहंसनामा-तकोत्तिष्ठ समामनेति च. । विमर्शिनी p 257) " He quotes from Pṛthivīrāja-vijaya, a poem describing the victory of the Chauhan king Pṛthivīrāja who died in 1193 A.D. and must have flourished probably in the 13th Century."

Sobhākara, the son of the minister Trayīśvara, thus belongs to the latter part of the 12th Century or the early part of the 13th, as he comes after Ruyyaka and precedes Jayaratha.

Śobhākara occupies a unique position in the field of rhetoric. He shows considerable independence in his views and boldly attacks ancient writers wherever he feels that the traditional views are unreasonable. Some of these views were accepted by later writers and even so intrepid a critic and rhetorician as Jagannātha thought it fit to acknowledge that there is reason and justice in the opinions held by our writer. A detailed story of the Alankāra controversies dating quite from the days of Rudraṭa and ending with Jagannātha would certainly make a very alluring subject of discussion, in which our author will be found to have contributed a considerable volume of very original and weighty ideas. The work certainly deserves to be rescued from the unmerited oblivion into which it has sunk.

(9) THE KOSA CITATIONS IN COMMENTARIAL LITERATURE BELONGING
TO THE CLASSICAL PERIOD

by

U D KULKARNI, M A, PH D

The importance of Kośa literature from the point of view of Sanskrit literature, grammar and history of the Sanskrit word, has been amply proved by the copious use of them made by the critics and the commentators while commenting on Sanskrit texts. The approach to the subject is naturally two-fold *vis* the study of Kośa citations occurring in literature belonging to pre-classical period and that of Kośa citations as we meet with in literature belonging to the classical period. The present paper is an humble attempt to touch some aspects of the latter part of the whole problem.

Now so far as the citations of Kośas are concerned, the study has to be divided into three main parts

I—Kośa citations in the commentaries on various Sanskrit texts
e g Kavindrāsarasvatī in his *Paṇḍarīkā* on *Dakṣiṇāmūrtacarita* quotes the following Lexicographers by name —

- (a) (1) Ajaya (2) Amara (3) Kāmandaka? (4) Keśava (5) Mahīpa (6) Bharata (7) Bhāguri (8) Vararuci (9) Vopāḥṭa (10) Śāśvata (11) Sajjana (12) Halāyudha and (13) Haima

(b) He quotes the following Lexicons by name —

- (1) Utpalini (2) Kośa (3) Kośasāra (4) Dvirūpakōśa (5) Nighaṇṭu (6) Medini (7) Ratnakōśa (8) Ratnamālā (9) Viśva (10) Vaijayanti (11) Śabdārṇava

(a) Mohanadāsa in his *Dīpikā* on *Hanumannāṭaka* quotes the following Lexicographers —

- (1) Amara (2) Caraka (3) Dhanañjaya (4) Dharaṇi (5) Virabhānu (6) Śāśvata (7) Sārasvata (8) Halāyudha (9) Haima

1 The Department of Sanskrit Dictionary on historical principles has planned to compile a Dictionary of Sanskrit based entirely on all available Kośas, published and unpublished, as a contributory study towards a Dictionary of Sanskrit on historical principles

(b) He quotes the following Lexicons —

- (1) Abhidhānacintāmaṇi (2) Ekākṣara (3) Nāmanālā
(4) Nighaṇṭu (5) Liṅgānuśāsana (6) Viśvakośa (7)
Śabdabhāskara (8) Śabdaśeṣa (9) Samsārāvartasabda-
śāsana

II—Kosā citations in the commentaries on Kosā texts, c. 7

The following are the Lexicographers quoted by Kṣīraswamin in his commentary on *Amaraśoḍa*

- (a) (1) Abhidhānakāra (2) Indu (3) Kātya (4) Candra
(5) Candranandana (6) Duṅga (7) Dhanyantari (8)
Mālākāra (9) Muni (10) Meṇḍha (11) Bhāguri (12)
Bhoja (13) Rudra (14) Śāśvata

(b) He quotes the following Lexicons —

- (1) Anekārtha (2) Abhidhānaratnamālā (3) Abhidhā-
naśeṣa (4) Amaramālā (5) Deśināmamālā (6) Nāma-
mālā (7) Nighaṇṭu (8) Mālā (9) Vaijayanti

(c) He cites the following commentators —

- (1) Upādhyāya (2) Gauda (3) Nārāyaṇa

(d) Lexicons, Lexicographers and commentators quoted by Rāyamukuṭa in his commentary on *Amaraśoḍa*, are the following —

- (1) Abhidhānamālā (2) Amaradatta (3) Amaramālā (4)
Aruṇa² ? (5) Aruṇadatta (6) Utpalini (7) Kalihga (8)
Kātya³ (9) Kokkaṭa (10) Kaumudī (11) Upādhisūtravṛtti
(12) Jātarīpa (13) Dāmodara (14) Deśīkośa (15)
Dharaṇīkośa (16) Vānārthasahgraha (17) Nāmanidhāna
(18) Nāmaprapaṇca (19) Nāmamālā (20) Nigamākhya-
kośa (21) Padacandrikā (22) Balasārman (23) Brhada-
marakośa (24) Bhāguri (25) Ratnakośa (26) Ratnamālā
(27) Rabhasapāla (28) Rudra (29) Rūparatnākara (30)
Vācaspati (31) Vopālitasimha (32) Vyākhyāṃṛta (33)
Vyādi (34) Śabdārṇava (35) Samsārāvarta

(e) Lexicons and Lexicographers quoted by Bhānuji —

- (1) Amaradatta (2) Amaramālā (3) Utpalamālā (4)
Kātya (5) Kaumudī (6) Deśīkośa (7) Ratnakośa (8)
Rabhasapāla (9) Rudrakośa (10) Rūparatnākara (11)
Vācaspatikośa (12) Vopālitasimha (13) Śabdārṇava
(14) Samsārāvarta

2. Are Aruṇa and Aruṇadatta the same?

3. Are Kātya and Muni one and the same?

III.—Kōśa citations in Kōśas themselves We have given below a list of Lexicons and Lexicographers cited by Keśavaswāmin in his *Nāivārthārṇavasamhāṣeṣa*⁴

(1) Ajaya	109	(2) Amaradatta	11
(3) Amarasimha	10	(4) Udayana	1
(5) Kātya	1	(6) Keśava	1
(7) Kāśaswāmin	1	(8) Cāṭukāra	1
(9) Jayamahāla	1	(10) Jayāditya	2
(11) Dattaka	1	(12) Dhanañjaya	21
(13) Piṅgala	1	(14) Bodhra	1
(15) Bhāguri	3	(16) Bhoja	2
(17) Rabhasa	264	(18) Vararuci	10
(19) Varāhamuni	1	(20) Vasubhaṭṭa	3
(21) Vākpai	4	(22) Vaijayanti	72
(23) Śabara	1	(24) Śākaṭāyana	39
(25) Śāśvata	20	(26) Sajjana	59
(27) Sārasvata	2	(28) Suśruti	1
(29) Harsa	3	(30) Harṣanandi	17
(31) Halāyudha			

By the study of these aspects of the problem, the scholarship and the range of literature studied by the commentator, will be made prominently apparent and we shall know exactly the individual contribution of the commentators to Lexicography

The commentarial literature is important from another point of view also. The commentator generally explains each and every word occurring in the text. The study of the commentaries will, therefore, help us in many cases in reconstructing the text, the commentator has commented upon. It again constitutes in itself by its very nature a good field for studying the *pariyāya* words. The approach to the study of *pariyāya* words is again two fold (1) the study of *pariyāya* words where the commentator cites an authority, one or the other, to justify the meaning he assigns to the word in the text, and (2) the study of *pariyāya* words where the lexicons are not cited by the commentator or where the commentator was not rather required to quote an authority to justify the interpretation, the usage being quite current in his days.⁵ When the work on these two problems will be completed and the results

4 The figures against the names refer to the number of occurrence. Keśavaswāmin refers to many others by *Kāśana*, *Kecit*, *śabdavivāradāh*, *Viditāgamāh*, *Kāści Svatantradhīh*, *Apāre*, *pare stare*, etc etc

5 A student of Dr S. M. Katre is working on this problem for the Ph.D. degree

co-ordinated, it is bound to prove a very fruitful source of Lexicography and will supplement the work based entirely on Kōsa literature

The study of Kōsa citations will help also the Editor of unpublished Kōsas in his critically editing the Kōsa. The Editor who undertakes an editing of the Kōsa, has to face many difficulties before he finally settles his text. Sometimes the Mss are hopelessly corrupt and he has to correct those corruptions in the light of other lexicons and more often in the light of the extracts cited from the work he is editing in the commentarial literature. He has to compare the readings in the Mss with those which are given by the commentators and finally settle the readings of his text. We shall take an instance to illustrate this point. The one Ms of *Nānārthamañjarī*⁶ of Raghava reads the following lines as follows —

L N

- 629 *ītiḥ pracāre syanda ca prakāre lohakīṭṭa/*
 630 *ārakūṭe pravāse ca dīmbe gamanaduḥkḥayoh/*
 631 *atwṛṣṭāw anūṛṣṭau śalabhe nūṣṭe ṣuke/*
 632 *atyāsanne ca rājānas cātho jātis tu janmani/*
 637 *rītiḥ svabhāve śraoṇe dūrapraktisaukḥyayoh/*

The other three Mss of *Nānārthamañjarī* read more or less in the same way with insignificant variants here and there. If the above meanings assigned to *ītiḥ* are examined in the light of other published lexicons, we get the following results —

- 1 *Nānārtharatnamāla* assigns *syanda*, *prakāra*, *lohakīṭṭa*, *ārakūṭa* to *rītiḥ*, and *pravāsa*, *dīmbe*, *atwṛṣṭyādi* to *ītiḥ*.
- 2 *Medinī* assigns *pracāra*, *syanda*, *lohakīṭṭa* to *rītiḥ* and *pravāsa*, *dīmbe*, *atwṛṣṭyādi* to *ītiḥ*.
- 3 *Śāstuvata* assigns *pracāra*, *ārakūṭa* to *rītiḥ*.
- 4 *Anekārthahatāka* assigns *pravāsa* to *ītiḥ*.
- 5 *Amarakośa* assigns *pracāra*, *syanda* to *rītiḥ* and *pravāsa*, *dīmbe* to *ītiḥ*.
- 6 *Śabdakalpadruma* assigns *pracāra*, *syanda*, *lohakīṭṭa* *ārakūṭa* to *rītiḥ* and *pravāsa*, *dīmbe*, *atwṛṣṭyādi* to *ītiḥ*.
- 7 *Nānārthārnavaśaukḥya* assigns *pracāra*, *ārakūṭa* to *rītiḥ*.
- 8 *Vajrayanti* assigns *pracāra*, *ārakūṭa* to *rītiḥ* and *pravāsa* to *ītiḥ*.
- 9 *Halāyudha* assigns *ārakūṭa* to *rītiḥ*.
- 10 *Anekārthasaṅgraha* assigns *lohakīṭṭa* to *rītiḥ* and *pravāsa* to *ītiḥ*.

6 Pandit Kṛṣṇamūrti Sharma, a Shastrī in the Dictionary Department, has undertaken to edit this Kōsa with the help of four Mss, three of which are in gīanth script and one in Malayālam script.

(1) VEDIC SECTION

A PASSAGE IN THE KAUSITAKIBRĀHMANOPANISAD (1.2.6)-SOME SUGGESTIONS AS TO THE PROPER READINGS AND A CLUE TO ITS IMPORT

(PROF. SIVAPRASAD BHATTACHARYA, CALCUTTA)

Thanks to the uninterrupted tradition amongst teachers and scholars and to the achievements of philosophers of the Vedānta system, the major Vedic Upanisads (including the Svetāśvatara) present to us a standardised text, though there is no end to the doubts and disputes as to their interpretation. It is a pity that the *Kau Br Up*, specially in its first chapter, known significantly as the *Paryanlavidyā* the most remarkable and, according to some scholars, the earliest stratum of the work, bristles us into textual difficulties which appear to be insoluble in some cases at least. Sections 2.6 of this chapter dealing on the path and experiences of the Spirit after death, referred to as the Pilgrim's Progress by Prof. Belvalkar because of its symbolism, introduce us to one of the knottiest, if not the knottiest passage in the Up literature. So far as indigenous scholarship of pre-modern days is concerned, the difficulties originating from bad transcription encouraging wild guesses in emendation (for there are no limits to this, as this does not relate to the Samhitās and the rigour of pāṭyāyana exactitude is not operative here) and in interpretation of scholars like Śaṅkaraānanda have made confusion worse confounded. The labours of certain gifted scholars extending over the last fifty years have not taken us nearer solution, though they have been by no means inconsiderable. The discovery of the *Jaiminiyabrāhmaṇa* and of the *Jaiminiyopanisaḍbrāhmaṇa* has thrown much welcome light, in as much as there is much matter common in them with the text of the *Kau Br Up* and we can never be sufficiently thankful to Caland and more particularly to Oertel for this. The attempts at restoration of and the translation of this portion by Prof. Belvalkar (more than 25 years ago) and the recent edition (Paris, 1949) by Prof. Louis Renou have served to shake off the indifference and complacency of scholars that have looked upon the *Kau* as a mere repository of the age worn doctrines of the Chāṇḍī and the *Br Ār* and look down upon this section as a mere fanciful curio of materials not synthetically connected with the creeds and commitments of older thought (as is the case e.g. in the *Nār Up* तस्यैव विदुषो यज्ञस्यात्मा यजमान श्रद्धा पत्नी पतङ्गा अजरासर्ममग्निहोत्रं सत्रं सूर्याचन्द्रमखौर्नहिमानौ ब्राह्मणौ विद्वानभिजयति.)

The passage readily divides itself into two well defined parts of which the first (I.2) inextricably connected with the doctrines of Karma and of Transmigration of the Soul, the Upanisadic view of the two paths pītṛyāna and devayāna as adumbrated in the *Mundaka*, *Chāṇḍī* and *Br Ār*, has in its manner of presentation in the beginning and in the sequel

- attāp* f 1 10 4 *nāṭyoḥītau vṛddhā vctyā*/an old harlot
anubandha m 3 8 26 *krodha*/anger
abhiṣaṅga m 3 7 8 *duḥkha*/sorrow
abhikāra m 3 6 4 (1) *sahśleṣana*/mingling together, (2) *abhikramana*/attack
ariṣṭa n 2 48 17 (1) *añjanābhu vurna*/colour resembling collyrium, (2) *nihāra*/piling up, heap
avadāta n 3 18 4 *apradhāna karma*/an unimportant or insignificant work
āḍambara m 3 30 59 (1) *krodha*/anger, (2) *ābhaṣa*/enjoyment
āśaya m 2 62 184 (1) *saṅgha*/heap, multitude, (2) *cetas*/heart
āsā f 1 48 64 *samīpa*/near
īyā f 1 11 13 *jananī*/mother
upalā f 2 67 24 *dis*/quarter
kaṭa m 1 56 157 *valaya*/bracelet of gold
kālī f 1 58 182 *śāsanadevatā*/the female messenger of an Arhat
kunda n 1 63 236 *kumbha*/bowl, pitcher, water-pot
kulapa m n 8 89 496 *sāyamastarāna*/a sort of blanket
kubja mfn 1 62 231 *nīkharva*/dwarfish, a dwarf
kheṭa m n 1 70 321 *nadyadrimadhyascha nagara*/a place lying between a river and mountain
gata mfn 1 71 336 *atīta*/gone away
gauṛī f 1 75 380 *śāsanadevatā*/the female messenger of an Arhat
carikā f 1 77 401 *pārvatya nāma*/N of Pārvati
cāṭu m 1 78 415 *darvī*/a ladle
jana m 1 82 464 *aprājña manuṣya*/an unintelligent person
jayā f 1 81 449 *śāsanadevatā*/the female messenger of an Arhat
taraṇi f 2 120 840 *raya*/quick motion, speed
tāra m 1 87 524 *rada*/tusk of an elephant
dara m n 1 92 575 *chidramātra*/a hole
dhvaja m 1 96 631 *vr̥kṣamātra*/a tree
nadīṣṇa mfn 2 43 26 *tarane yāḥ paṭuḥ*/expert in swimming
napād 1 100 672 (1) *śarpa*/a serpent, (2) *apatya*/a child
niṣka m n 1 101 688 *rahaṣa*/a lonely place, solitude
picchā f 1 109 774 *sarvapicchilamandala*/the scum of any grain
pīṭh m 1 109 781 *kaṭphalanāma vr̥kṣa*/N of 'a' 'small' 'tree' by name kaṭphala.

9 The figures against the vocables refer to volume, page and stanza respectively.

puṇyasthloka mfn 3 25 23 *pryaṇvada*/speaking kindly, agreeably speaking
pravacana n 3 20 26 *śāstra*/scripture

pravṛtti f 2 5 50 *uccāra*/pronunciation, utterance

bodhi m 1 117 875 *buddha*/an epithet of Buddha

bhava m 1 118 882 *kopa*/anger

**bhāsvat* m 1 100 906 *pakkaṇa*/a village inhabited by savages of barbarians

madra n 1 122 927 *śubha*/auspiciousness, happiness

nadi f. 1 123 942 *nadībheda*/a river

mārī f 1 127 986 *kālarātri*/the night of all-destroying time

mṛgāla mfn 2 173 1440 *dayita*/cherished, beloved

ranarānaka m 3 89 15 *vyoga*/separation

hṛ m 1 140 1142 *mantra*/a hymn, sacred text

vaṇḍa n 1 144 1189 *śiśnamūtra*/the male generative organ

varvasyā f 3 5 50 *parīṣṭi*/service, homage

varṣamā mn 1 146 1209 *śuśmasaṁśīkṣa*/a kind of strength by name *śuśma*

vāma m f. 1 146 1216 *uṣṭra*/a camel

vṛata n 1 143 1178 *vidhāna*/rule, formula manner

vyatikāra m 3 16 108 (1) *vyāṅki*/dissimulating statement,
 (2) *prastāvaṅki*/introductory statement,
 (3) *samprakāṅki*/mixed statement

vyuṣṭi f 1 151 1272 *mahāruḥaphala*/fruit of the tree

śikhā f 1 159 1366 *bhāruḥaḥ agra*/top of the tree

śukṭi f 1 162 1397 *karṣaṁśīkṣa* *manāna*/a weight by name Karsa,

śarpa mn 1 162 1406 (1) *ardhaprastha*/half the *prastha*, which is a particular measure
 (2) *dronāḥkhyaparmāṇasya caturguṇa māna*/a measure of four *droṇas*.

sambādha m 2 211 1886 (1) *kārā*/a prison
 (2) *samkāṭa*/danger

spārśa m 1 166 1453 (1) *jāra*/a paramour
 mf (2) *kṣhāra*/a servant

svavāsini f 3 6 53 *navavadhū*/a newly married girl

(b) A glossary as could be constructed from the citations attributed to Harṣanandi in *Nānārthārṇavasaṁkṣepa*

aṅgula m 2 53 82 *aṅgulī* *pariyāya*/a finger

kaṣṭha m. 2 81 399 *bhinnatāṇḍulāvayava*/a broken particle of rice

- (9) *Aruna*—by (1) Kośakalpataru (2) Rāyamukuṭa
- (10) *Arunadatta*—by (1) Ujjvaladatta (2) Rāyamukuṭa
- (11) *Ardhanārīśvara*—by (1) Cāritravardhana on *Raghuvamśa*
- (12) *Indu*—by (1) Kṣīraswāmin on *Amara*
- (13) *Ujjvala*—by (1) Mallinātha on *Meghadūta*
- (14) *Unādisūtravṛtti*—by (1) Puruṣottamadeva in *Varṇarocanā*, (2) Ujjvaladatta (3) Rāyamukuṭa
- (15) *Utpalamālā*—by (1) Bhānuji (2) Mallinātha (3) Puruṣottamadeva (4) Medinikara (5) Rāyamukuṭa (6) Śivarāma on *Vāsavadattā*
- (16) *Ekākṣaravāṇanāmālā*—by (1) Hemādri on *Raghuvamśa*
- (17) *Ekākṣaramādhavanāghanṭi*—by (1) Hemādri on *Raghuvamśa*
- (18) *Ekākṣaramālā*—by (1) Hemādri on *Raghuvamśa*
- (19) *Ekākṣarābhūdhanāmālā*—by (1) Padmanābhadatta
- (20) *Kalīnga*—(—Amarakośaṭīkā) by (1) Ujjvaladatta (2) Rāyamukuṭa
- (21) *Kalpādrunāmālā* of Keśava—by (1) Dinakara on *Raghuvamśa* (2) Bhaṭṭoji (3) Mallinātha on *Kīrti* and *Raghuvamśa* (4) Rāyamukuṭa (5) Hemādri on *Raghuvamśa*
- (22) *Kalpādruma*—by (1) Candēśvara Thakkura
- (23) *Kāṭya*—by (1) Kṣīraswami on *Amara* (2) Bhānuji (3) Mahēśvara (4) Rāyamukuṭa (5) Hemacandra
- (24) *Kāmādhenu*—by (1) Candēśvara Thakkura
- (25) *Kokkṣa* (Amarakośaṭīkā)—by (1) Rāyamukuṭa
- (26) *Kośatūra*—by (1) Śivarāma on *Vāsavadattā*
- (27) *Kaunūḍī* (Amarakośaṭīkā)—by (1) Nayanānandaśarman (2) Bharatasena on *Bhaṭṭikāvya* (3) Bhānuji (4) Rāyamukuṭa
- (28) *Khyāticandrikā*—by (1) Rāmanātha in *Trīkāṇḍaviveka*
- (29) *Gaṅgādharakośa*—by (1) Cadasimha (2) Medinikara
- (30) Gadasimha's *Anekārthadhvanimāñjarī*—by (1) Usmaviveka (2) Raghunandana (3) Rāmānātha
- (31) *Candrakośa*—by (1) Bhaṭṭoji
- (32) *Candranandana*—by (1) Kṣīraswāmin
- (33) *Jātarūpa* (Amarakośaṭīkā)—by (1) Rāyamukuṭa
- (34) *Trīkāṇḍanandana* of Bhāskaramāra Somayājīn—by (1) Acāriarka (2) Caturvaigacintāmaṇi (3) Dānamayūkha (4) Nirṇaya-sindhu (5) Madanapārījāta
- (35) *Trīkāṇḍaśeṣa* of Puruṣottamadeva—by (1) Ujjvaladatta (2) Mallinātha (3) Medinikara (4) Raghunandana (5) Śivarāma
- (36) *Trivikrama*—by (1) Dinakara on *Raghuvamśa* (2) Hemādri on *Raghuvamśa*

- (37) *Durga*—by (1) Kṣīraswāmin (2) Gaṇaratnamahodadhī (3) Devarāja
- (38) *Dāmōdara*—by (1) Rāyamukūṭa
- (39) Dhanapāla's *pāyālacchīnāmamālā*—by (1) Bhānujī (2) Hemacandra
- (40) *Dhanvantarīnighaṇṭu*—by (1) Kṣīraswāmin (2) Bhāva-prakāśa (3) Smṛtyarthasāgara
- (41) *Dharaṇīkośa*—by (1) Uj्ज्जvaladatta (2) Gadasmīha (3) Medinīkara (4) Rāyamukūṭa
- (42) *Nānārthasamgraha* of Ajayapāla—by (1) Uj्ज्जvaladatta (2) Gaṇaratnamahodadhī (3) Medinīkar (4) Rāyamukūṭa (5) Śivādāsa
- (43) *Nānārtharatnamālā* of Irugapa—by (1) Bhaṭṭojī (2) Bhānujī (3) Vohkaṭa
- (44) *Nāmanig haṇṭu* of Mādhava—by (1) Devaīāja
- (45) *Nāmanī dhāna* of Sarvajñanārāyaṇa—by (1) Bhānujī (2) Rāyamukūṭa
- (46) *Nāmaprapaṇca*—by (1) Rāyamukūṭa
- (47) *Nāmamālā* of Dhanañjaya—by (1) Asālatiprakāśa (2) Bhaṭṭojī (3) Rāyamukūṭa
- (48) *Nāmamālā*—by (1) Kṣīraswāmin (2) Medinīkara (3) Vāmana (4) Hemacandra
- (49) *Nigamāṅkhyakośa*—by (1) Rāyamukūṭa
- (50) *Pārijāta*?—by (1) Caṇḍeśvara Thakkura
- (51) *Prakāśa*—by (1) Caṇḍeśvara Thakkura
- (52) *Balaśarman*—by (1) Rāyamukūṭa
- (53) *Bṛhadamarakośa*—by (1) Bhānujī (2) Rāyamukūṭa
- (54) Bhaṭṭamalla's *Kṛyānighaṇṭu*—by (1) Mallinātha
- (55) *Bhāguri*—by (1) Keśava (2) Kṣīraswāmin (3) Mallinātha (4) Mahīpa (5) Maheśvara (6) Mādhavīyadhātuvṛtti (7) Medinīkara (8) Rāyamukūṭa (9) Halāyudha (10) Hemacandra
- (56) *Bhūripṛayoga* of Padmanābhādatta—by (1) Nārāyaṇaśarman (2) Bhaṭṭojī (3) Rāmanātha
- (57) Bhojadēva's *Nāmamāhikā*—by (1) Kṣīraswāmin (2) Mahīpa (3) Sāyaṇa
- (58) *Madanapālavinodanighaṇṭu*—by (1) Nighaṇṭuāja (2) Bhāva-prakāśa (3) Smṛtyarthasāgara
- (59) Mahākṣapapaṇka's *Anekārthakośa*—by (1) Gaṇaratnamahodadhī
- (60) Mahīpa's *Anekārthatilaka*—by (1) Śivarāṇa on *Vāsavadattā*
- (61) Mādhava's *Ratnamālā*—by (1) Rāyamukūṭa

- (62) *Mādhavakośa*—by (1) Medinikara
- (63) *Mālatīmālā*—by (1) Mallinātha (2) Rāmananda on *Kāśīkhaṇḍa*
- (64) *Mim* (Kātyāyana ?)—by (1) Kṣīraswāmin on *Amara*
- (65) *Meghapradīpa*—by (1) Viśvapīrakāśa
- (66) *Medinikara*—by (1) Asālatīkośa (2) Bhūriprayoga (5) Śivakośa.
- (67) *Ratnakōśa*—by (1) Gadasimha (2) Bhānujī (3) Mallinātha (4) Rāyamukūṣa (5) Śivarāma on *Vāsavadattā*
- (68) *Ratnaprakāśa*—by (1) Mallinātha on *Śiśupālavadha*
- (69) *Ratnamālā*—by (1) Bhānujī (2) Medinikara
- (70) *Rabhasapāla*—by (1) Kṣīraswāmin on *Amara* (2) Bhaṭṭojī (3) Bharatasena on *Bhaṭṭikāvya* (4) Bhānujī (5) Mādhavīyadhātuvṛtti (6) Medinikara (7) Rāyamukūṣa (8) Śivarāma on *Vāsavadattā*
- (71) *Rudrakośa*—by (1) Gadasimha (2) Bhānujī (3) Mallinātha (4) Medinikara (5) Rāyamukūṣa (6) Śivarāma
- (72) *Rūparatnākara*—by (1) Sundaragaṇi in *Dhāturatnākara* (2) Bhānujī (3) Rāyamukūṣa
- (73) *Vararucikośa* (Kātya ?) by (1) Medinikara (2) Malāyudha
- (74) *Vācaspatī*—by (1) Keśava (2) Bhaṭṭojī (5) Bhānujī (4) Mahēśvara (5) Sundaragaṇi in *Dhāturatnākara* (6) Hemacandra
- (75) *Vikramādityakośa*—by (1) Bhānujī (2) Medinikara (3) Sundaragaṇi in *Dhāturatnākara* (4) Hārāvalī
- (76) *Viśvapīrakāśa*—by (1) Medinikara
- (77) *Viśvarūpa*—by (1) Bhaṭṭojī (2) Mahēśvara (3) Medinikara
- (78) *Viśvaśambhumuni's Ekākṣaranāmamālikā*—in glosses on *Abhidhānacūṭīmanī*
- (79) *Vopāhtasukha*—by (1) Abhidhānaratnamālā (2) Ujjvaladatta (3) Bhānujī (4) Mahēśvara (5) Medinikara (6) Rāyamukūṣa (7) Śivadatta (8) Sundaragaṇi in *Dhāturatnākara* (9) Halāyudha
- (80) *Vyākhyāṇīta* (Amarakośaṣikā) by (1) Rāyamukūṣa
- (81) *Vyākhyāṇī*—by (1) Keśava (2) Ujjvaladatta (3) Bhānujī (4) Mahēśvara (5) Medinikara (6) Śivarāma on *Vāsavadattā* (7) Sundaragaṇi in *Dhāturatnākara* (8) Rāyamukūṣa (9) Hārāvalī (10) Hemacandra
- (82) *Śabdatarāṅginī*—by (1) Ujjvaladatta
- (83) *Śabdabheda*—by Jayamaṅgala on *Bhaṭṭikāvya*

- (84) *Śabdaśabdārthamañjūṣā*—mentioned by Veṅkaṭa
- (85) *Śabdārnava*—by (1) Ujjvaladatta (2) Bhānujī (3) Mallinātha (4) Medinikara (5) Rāyamukuṭa (6) Śabdamālā (7) Śivakośa (8) Sundaragaṇi (9) Hārāvalī
- (86) *Śākaṭyāyana*—by (1) Gaṇaratnamahodadhī (2) Jayamaṅgala (3) on *Bhaṭṭikāvya* (3) Bhaṭṭojī (4) Bhaṭṭasena (5) Mallinātha (6) Mādhavīyavṛtti (7) Vopadeva (8) Śākaṭyāyana (old) (9) Hemacandra
- (87) *Śūśvata*—by (1) Ujjvaladatta (2) Kṣīraswāmin (3) Gaṇaratnamahodadhī (4) Mallinātha (5) Medinikara (6) Vararuci
- (88) *Śeṣa*—by (1) Kṣīraswāmin on *Amara*
- (89) *Śīṭhāṇa*—by (1) Sundaragaṇi in *Dhātuvratnākara*
- (90) *Sūja*—by (1) Nāṭyāyana on *Amara* (2) Rāmanātha on *Amara*
- (91) *Sūśvatakośa*—by (1) Bhānujī (2) Rāyamukuṭa
- (92) *Saṁskṛtavarṇa*—by (1) Bhānujī (2) Medinikara (3) Rāyamukuṭa (4) Hārāvalī
- (93) *Halāyudha*—by (1) Kāṭavema on *Śākuntala* (2) Jayamaṅgala on *Bhaṭṭikāvya* (3) Nārāyaṇi in *Cūḍāmaṇi* (4) Nāṭyāyana on *Uttararāmacarita* (5) Padmanābhadatta on *Bhuvaneśvarīśloka* (6) Dharaṭasena on *Bhaṭṭikāvya* (7) Bhānujī on *Amara* (8) Rāghanaṭha on *Vikramorvaśīya* (9) Rāyamukuṭa on *Amara* (10) Śivadatta in *Śivakośa* (11) referred to by Medinikara.

(10) LEGAL INTERPRETATION OF THE PAÑCATANTRA

THE STORY OF THE CAT AS JUDGE BETWEEN THE PARTRIDGE AND THE HARE

by

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1. When we read a literary work we read it either from the point of view of its contents, or because of its literary form, or for thoughts contained in it. Very seldom, however, do we read it from the point of view of law. Yet very often imperceptibly law enters into our actions, into every step of our daily life. If we do shopping, if we go to a blacksmith, if we go to a jeweller to order a ring, or step into a tram, bus or a taxi, in each of these cases we conclude one or more legal contracts which, from the legal point of view, very often, are complicated. The same is the case when reading literary works. While reading the *Micchakapika*, for instance, we had probably never noticed that in this beautiful drama we find description of a juridical act, namely, a contract of deposit. In this case the act was concluded between Cārudatta and Vasantasenā and the whole drama is based on legal rules resulting from the conclusion of this contract of deposit. They relate to the responsibility of the depositor, the influence of *vis major* on the obligation of returning the thing deposited, etc. These juridical problems are the thread running through the whole of this drama. However, no mention of this fact appears in any of the critical editions of the *Micchakapika*.

2. In reading the *Arabian Nights*, the first time one reads it from the point of view of its contents, the second time from the point of view of its customs, as well as contents which were current there. Then it may be seen that some legal problems are raised in these tales. On reading the *Arabian Nights* for the third time, fourth and tenth time, the conclusion is reached that this work reflects the daily life of the people, the life which really existed and not that which was contained in the books, on the basis of which legal contracts were concluded and legal actions were performed. The legal contracts contained therein are clearer and more alive, and are a better illustration of the application of legal rules than the dull legal rules contained in the law-books.

3. When reading the Indian tales and, in particular, the *Pañcatantra*, perhaps for the twentieth time, I came to the same conclusion.

Many scholars have written about the *Pañcatantra* and I shall not be able to add to their works. However, I should like to point out that the tales contained in the *Pañcatantra*, though fables, depict faithfully the daily life in India and the juridical problems resulting from it.

4 What is the aim of interpretation of tales from the point of view of the Smṛtis? It is to —

- (a) point up various juridical problems raised in the Pañcatantra,
- (b) show how the respective problems are solved in the Smṛtis and in the Pañcatantra,
- (c) demonstrate whether these problems which appear in the Pañcatantra were solved in conformity with the Smṛtis,
- (d) demonstrate how far the legal rules contained in the Pañcatantra reflect the legal rules contained in the Smṛtis

On the basis of these considerations, the manner in which the legal rules contained in the Smṛtis were applied in daily life may be demonstrated. It is certain that the author, or authors of the Pañcatantra were not jurists and were unaware of the legal rules in force. If certain juridical problems mentioned in the story were solved in accordance with the rules of the Smṛtis, it shows that these rules were widely known, so that even laymen quoted them. In particular, Manu was one of the authorities on which the Pañcatantra is based, as stated in the introduction to P²

Moreover, if we interpret the Pañcatantra from the point of view of law, we frequently arrive at very interesting conclusions. We know that various versions of the Pañcatantra exist in which some of the tales, especially those which have something in common with law, are differently narrated. Some of them are in conformity with the rules contained in the Smṛtis and others are not. In particular, later texts, the longer version (*isius ornator*)³, attempt to conform the text in the Pañcatantra with the legal rules, in order to eliminate seeming inconsistencies. On the other hand, if some of the Pañcatantra texts quote certain rules of the Smṛtis, we may note the wording in which they were known in daily life at the time when the Pañcatantra was written, and what other legal rules, not contained in the Smṛtis, were in use.

5 Following are the translations of the two versions, the shorter and the longer, of the story of the cat as judge between the partridge and the hare (P 3, 4). The short version states⁴ —

Once long ago I was dwelling in a certain tree. In a hole under the tree dwelt a bird called a partridge.

Now as a result of our dwelling together a friendship sprang up between us, and every day at early evening (after we had eaten and taken our recreation outside) we would spend the time in pleasant conversation with questions on both sides. Then one time the partridge

failed to arrive (even at even-tide), at the time when we were wont to converse. For this reason I was much perturbed at heart, and I wondered "Can he have been killed or caught," or has he taken a liking to another dwelling-place (that he does not come)? "While I was pondering on this many days passed" (And) after this a hare named Longears came and settled in the hole in which he had lived. And when I saw him I reflected "That friend of mine is not, what concern have I with the dwelling?" When he had remained there some time, the partridge came back (to the same place). When he found the hare in his hole, he said "(See here), this is my place, so depart (from it quickly)." He said (to him) "Fool, (do you not know that) a dwelling (and food) are to be enjoyed by whoever is at hand?" The partridge said "There are witnesses available here, let us ask them, since that is what the case demands. And it is said in the lawbooks —

Concerning tanks, pools, and ponds, concerning a house and a dwelling, the testimony of neighbours is decisive, thus Manu has declared "

"So be it," agreed the other, and they set out to have the question decided at law. I also followed close behind them, being curious (to see what the outcome would be). When they had not gone very far (from there) the partridge said (to the hare) "(But) who will hear our law-suit?" The hare said "(Why, here is) this aged cat named Curd-Ears, who lives on the bank of the river, devoted to penance, and who shows compassion to all living creatures he knows the law he will make a lawful decision for us" (And hearing this) the partridge said "Away with that mean creature! (And it is said)

(Do not trust who covers himself with the mask of a devotee
Many devotees are seen at the holy pilgrimage-places
- who lack not throats and teeth!")

And hearing this (the cat) Curd-Ears, (who had assumed a false aspect in order to make his living by easy means,) that he might win their confidence, stood up on two legs and gazed (steadfastly) towards the sun, and with out-stretched arms, closing one eye (only), engaged in prayer. (And) as he prayed their hearts trusted in him, and they crept up towards him and made known their dispute about the dwelling (saying) "O holy devotee, teacher of the law, we two have a dispute, so decide it for us according to the law-codes!" And he said "I am old and my senses are dulled, so that I cannot hear very well from a distance. Come quite close and speak loud." Then they came nearer and told their story. Then he, (Curd-Ears), winning their confidence so as to make them come closer, recited texts from the lawbooks

"When righteousness is destroyed, it destroys in turn, when
righteousness is preserved, it preserves. Therefore we
must not destroy righteousness, lest it, being destroyed,
destroy us

Righteousness is our only friend that follows us even in death
for all else goes to destruction together with the body

In blind darkness are we sunk who offer sacrifices with beasts A
higher religious duty than harmlessness has never been nor shall be

Whosoever regards other men's wives like a mother, other men's
possessions like clods of earth, and all creatures like himself he has
true vision "

(So) by his hypocrisy he won their confidence to such an extent
that they came up to him quite close, and then with one stroke they
were (both) caught and killed (by that mean creature)

6 In the longer version the same story reads as follows:

At one time I was myself living in a certain tree And beneath
the same tree dwelt another bird, a partridge So by virtue of our
near neighbourhood there sprang up between us a firm friendship
Every day, after taking our meals and airings, we spent the evening
hours in a round of amusements, such as repeating witty sayings,
telling tales from the old story-books, solving puzzles and conundrums,
or exchanging presents

One day the partridge went foraging with other birds to a spot
where the rice was ripe and abundant, and he did not return at night-
fall Of course, I missed him greatly and I thought "Alas, Why
does not my friend the partridge come home tonight? I am much
afraid he is caught in some trap, or has even been killed " And many
days passed while I grieved in this way

Now one evening a hare, named Speedy made himself at home in
the partridge's old nest in the hole Nor did I say him nay, for I
despaired of seeing the partridge again

However, one fine day the partridge, who had grown extremely
plump from eating rice, remembered his old home and returned This,
indeed, is not to be wondered at

No mortal has such joy, although

In heaven's fields he roams,

As in his city, in his land,

And in his humble home

Now when he saw the hare in the hole, he said reproachfully
"Come now, hare, you have done a shabby thing in occupying my
apartment Please be gone, and lose no time about it "

'You fool!' said the hare, "Don't you know that a dwelling is yours only while you occupy it?" 'Very well, then," said the partridge, "may I not ask the neighbour?" For, to give you a legal quotation

For ownership of cisterns, tanks,
Wells, groves, and houses, too,
The neighbours' testimony goes—
Such is the legal view,

And again

When house or field or well or grove
On land is in dispute,
A neighbour's testimony is
Decisive of the suit "

Then the hare said "You fool! Are you ignorant of the consecrated tradition which says —

"Suppose beside your neighbour you
For ten long years abide,
What weight have learned arguments?
Eye-witnesses decide

Fool! Fool! Did you never hear the dictum of the sage Nārada?

The title to possession is
A ten year's habitation
With men But with the birds and beasts
More present occupation"

"Hence, even supposing this apartment to be yours, still it was not occupied when I moved in, and now it is mine"

"Well, well!" replied the partridge, "if you appeal to consecrated tradition, come with me, and we will consult the specialists. It shall be yours or mine according to their decision." "Very well," said the other, and together they started off to have their suit decided. I, too, was at their heels, out of curiosity. "I will just see what comes of all this." I said to myself

Now they had not travelled far when the hare asked the partridge "My good fellow, who is to pass judgment on our disagreement?" And the partridge answered "On a sand-bank by the sacred Ganges, where there is sweet music from the dancing waves that intercross and break when the water is swept by numble breezes, there dwells a tomcat whose name is Curd-Ear. He abides unshaken in his vow of penance and self denial, and character has begotten compassion"

But when the hare spied the cat, his soul staggered with terror, and he said "No, no! He is a seedy rascal. You must have heard the proverb

Oh, never trust a rogue for all

His pharisaic puzzling

At holy shrines some saints are found

Quite capable of guzzling "

Upon hearing this, Curd-Ear, whose manner of life had been assumed for the purpose of making an easy livelihood, desuned to win their confidence. He, therefore, gazed straight at the sun, stood on his hindlegs, lifted his fore-paws, blinked his eyes, and in order to deceive them by sentiments, delivered the following moral discourse "Alas! Alas! All is vanity. This fragile life passes in a moment. Union with the beloved is an empty dream. Family endearments are a conjurer's trick. But for the moral law, there would be no escape. Oh, listen to Scripture!

Each transitory day, O man,

To moral living give,

Else, like the blacksmith's bellows, you

Suck air, but do not live

And furthermore

Non-moral learning is a curse,

A dog's tail, nothing less,

That does not save from flies and fleas,

Nor cover nakedness

And yet again

A rotten ear among the wheat,
 Among the buds a bat,
 Is he who spurns the moral law,
 The merest living goat
 The flowers and fruit are better than the tree,
 Better than curds is butter said to be,
 Better than oil-cake, oil that trickles free,
 Better than mortal man, morality
 The praise of constant steadfastness
 Some wise professors sing,
 But moral earnestness is swift,
 Though many fetters cling
 To get your prosings manifold,
 The moral law is briefly told
 To help your neighbour-this is good
 To injure him is devilhood"

Having listened to this moral discourse, the rabbit said "Friend partridge, here on the river-bank is the saint who expounds the moral law. Let us ask him."

But the partridge said "After all he is a natural enemy. Let us ask him from a distance. So together they began to question him. "O holy moralist, a dispute has arisen between us. Pray give judgment in accordance with the moral law. And whichever of us is found to speak falsely, him you may eat."

"Dear friends", said the cat, "I implore you not to speak thus. My soul abhors every act of cruelty, that street-sign pointing to hell. Surely, you know the Scripture

The holy first commandment runs
 Not harsh, but kindly be

And therefore lavish mercy on
 Mosquito, louse, and flea
 Why speak of hurting innocence?
 For he, with purpose fell
 Who injures even noxious beasts,
 Is plunged in ghastly hell

"Nay, even those who slay living creatures in the act of sacrifice are befuddled, and their hermeneutic theology is at fault. And if you object to me the passage, "One should sacrifice with goats" in that passage the word "goats" signifies grain that has aged seven years 'Go, oats'—such is the true exegesis. And then, consider the passage

If he who cuts down trees or cattle,
 Or make a bloody slime in battle,
 Should thereby win to heaven-well,
 Who (let me ask you) goes to hell?

'No, no. I shall eat nobody. However, I am somewhat old and do not readily distinguish your voices from a distance. So how am I to determine winner and loser? In view of this, pray draw near and make me acquainted with the case. Then I can pronounce a judgment that discriminates the essence of the matter, and thus causes no impediment in my march to the other world. You know the stanza

If any man, from pride or greed,
 Timidity or wrath,
 Judge falsely, he has set his foot
 On hell's down-sloping path

And again

Who wrongs a sheep, slays kinsmen five,
 Who wrongs a cow, slays ten,
 A thousand die for maidens wronged,
 A thousand die for men

"Therefore confide in me and speak clearly at the edge of my ear."

Why spin it out? That seedy rogue won their trust so fully that both drew near him. Then, of course, he seized them simultaneously, one with his paw, the other with the saw of his teeth. And when they were dead, he ate them both.

7 From the legal point of view, there are also some differences between these two versions which, may be, will allow us to come to a conclusion which of these versions is the better one

What are the juridical problems solved, or better to say, touched in this story? There are three main problems the first is that the dwelling may be enjoyed by whomever is at hand, the second is that in the case of a dispute regarding dwellings the testimony of neighbours is decisive, the third is that the king had to decide in the case of a dispute between his subjects

8 Let us confine to the problem of the enjoyment of the dwelling by whomever is at hand This problem is not solved in the Smṛtis clearly, it may be only solved on the basis of general legal rules

It is evident from both versions of the story of the cat as judge between the partridge and the hare that the partridge possessed the hole or rather possessed its use, that is the legal right to use it The hole before being taken possession of by the partridge, did not belong to anybody Thus, it was a *res nullius* But from the moment the partridge took possession of this hole and has shown his will to use it (had the *animus ulandi*) this will to use it formed the title for the acquisition of the hole In legal nomenclature this act gave him the *titulus acquirendi* of the hole, since no special act was necessary to acquire an object which did not belong to anybody, was *res nullius* The partridge had thus the right to the hole, even if he left it for a moment, he had the legal right to return to it and the hare could not take possession of the hole which belonged to somebody else, since the partridge wanted to return to it The partridge did not abandon the hole, If he had done so, the hole would become an abandoned object (*res derelicta*) and would become again a *res nullius* and thus could be legally taken by anybody and certainly also by the hare This act of occupation, called in juridical language *occupatio* would then be the *titulus acquirendi* for the person who has occupied the hole, the will to keep it for himself But the partridge, in the story of the cat as judge between the partridge and hare, wanted to keep the hole, the hole was still his and the hare could not legally occupy it Therefore, from the legal point of view the cat as judge could only pass the judgment in favour of the partridge

9 In the longer version of the cat as judge between the partridge and the hare, the substance of the story is the same In that version the partridge, or sparrow Kapiñjala went to another place, it is stated clearly, in that version that he went to another place in order to gain his livelihood, he was expected to return

A new problem arises in the longer version It is stated there that hare was not warned that the hole was occupied by somebody else, therefore, the hare occupied the hole in good faith, in *bona fide*

10 The ancient Indian law knows the distinction between *possessio* and *detentio* (that is physical possession of an object by a person without his will to keep it for himself)⁷ and the legal consequences of such a distinction. In particular the Smṛtis state that objects which were given only into detentio could not be acquired by *usucapio*⁸ that is acquisition of the title or right to property by uninterrupted and undisputed possession of it is for a certain term prescribed by law. The Smṛtis distinguish also between acquisition of some objects by *usucapio*⁹ and *praescriptio*¹⁰, that is loss of a right by neglecting to use it during the time limited by law. They also state that it might happen that the owner has no right to claim the return of his property, even though the possessor of this object did not acquire it (by *usucapio*)¹¹. In order to acquire a certain object by *usucapio* the Smṛtis prescribe an uninterrupted¹² possession in good faith, in *bona fide*¹³ without any hindrance lasting for many years¹⁵. Bad faith, *mala fides* excludes the possibility of acquisition of an object by *usucapio*. *Usucapio* creates the *titulus acquirendi* of ownership which excludes the possibility of proving ownership of an object by the previous owner by means of witnesses, documents, etc.¹⁶ The period necessary for *usucapio* depends on the object to be acquired by *usucapio*, it extends to ten years or more¹⁷. In different Smṛtis ownership could be acquired after the lapse of different periods of time¹⁸ and originally more, object could not be acquired by that way. After some time, however, with the development of legal rules, they could be acquired in varying periods of time¹⁹.

The Smṛtis also state clearly that, in spite of possession of some objects during a period necessary for *usucapio* they cannot be acquired in this way. This problem is solved in Mn, Y, Vas, N, K, Brh, Sukl, G,²⁰ N Quot.²¹ Some of these objects cannot be acquired by *usucapio* because of the nature of the contract (lack of good faith, *bona fides*), or of the object to be acquired by *usucapio* (real exceptions) others because of the person who is the owner (personal exceptions).

To the first group (because of lack of *bona fides*) belong *ādhis*²² *nikṣepa* or *upanidhi*²³, *indhi*²⁴, and because of the nature of the object to be acquired by *usucapio* *bhūmi*²⁵, *sīmā*²⁶, *paśu*²⁷, female slaves and boats²⁸. Personal exceptions are more numerous. The aim of their introduction is either protection of the said person, or the *praesumptio* of lack of good faith, *bona fides*. To the first group belong the estates of the king *rāja*²⁹, ministers (*amātya*)³⁰, children (*bāla*)³¹, mentally backward people (*jaḍa*)³², women (*strī*)³³, ascetics (*śrotṛiya*)³⁴ and heretics (*pāṇḍa*)³⁵, to the second group belong the estate of the sons-in-law³⁶ or of kinsmen³⁷.

As far as the tale of the cat as judge between the partridge and the hare is concerned, the most interesting problem is that of *usucapio*, or rather of object which cannot be acquired by *usucapio*. Land (*bhūmi*) could not be acquired by *usucapio* only according to G 1 e, probably, in the oldest Smṛti, this seems to indicate that only in the oldest time land

could not be acquired by *usucapio*, although in more recent times *usucapio in bona fide* of the land gave the *titulus acquirendi* and consequently, ownership³⁸

11 In the longer versions of the tale of the cat as judge between the partridge and the hare, the hare occupied the hole in good faith, *in bona fide*. This is evident from the texts in which it is stated that nobody has forbidden (*nivāritah*) him to occupy the hole. Therefore, Kapiñjala says to the hare "It is not right that you occupied my dwelling. Vacate it as soon as possible." And the hare replies "It is not your dwelling-place, it is mine." "If you think so, Kapiñjala replies "then let us ask the neighbours" because

"For ownership of cisterns, tanks,
wells, groves and house, too,
the neighbours' testimony, goes—
such is the legal view"³⁹

or because

"When house or field, or well, or grove,
or land is in dispute,
a neighbour's testimony is
decisive of the suit"⁴⁰

These texts are based on the Smṛtis, in particular on Mn (VIII-147). According to this Dharmasāstra land is to be acquired by *usucapio* after ten years. Identical as in the longer versions of the tale of the cat as judge between the partridge and the hare, it is stated there that in the case of a public (*i.e.* uninterrupted⁴¹) possession of land during a period of ten years the evidence of witnesses and documents is not admissible. It is admitted *eo ipso* (Mn) that its possessor acquires ownership of the land or houses⁴² by *usucapio*.

The hare, in order to support his statement, quotes according to the longer versions the following sentence ascribed to Nārada —

"The title to possession is
a ten year's habitation
with men. But with the birds and beasts
mere present occupation"⁴³

As far as I could ascertain, this sentence of Nārada cannot be found in N, or other Smṛtis and probably was invented *ad hoc* by the hare in order to prove his right to the hole. It must be also noted that

the period of time quoted in the tale would be too short to prove the acquisition of the property by *usucapio* and that no special rules were promulgated for animals

It should be noted that, from the legal point of view, *usucapio* was inadmissible because of lack of time necessary for *usucapio*, even if we admit that the hare was *in bona fide*

12 It should be noted that the tale of the cat as judge between the partridge and the hare is not the only one in the Pañcatantra in which the problem of acquisition of a *res nullius* (the hole), occupation of a hole, etc is raised. This problem seems to be very popular in the various versions of the Pañcatantra

In the tale of the lion and the wary jackal, a hungry lion came to a great mountain and thought that some animal would come into the cave during the night. Then a jackal, the owner of the cave, came and began to sing.⁴⁴ In this tale it is stated that he who quitted for some time the object that was taken into possession (the hole), having still the *animus utendi*, is always considered as owner of this object (*svāmīn*). This fact proves, once more that the hare, in longer versions of the tale of the cat as judge between the partridge and the hare, had the legal right to the hole

On the other hand, in the tale of the frog's revenge, when the frogging, after having given his relatives to the black snake to be eaten by him, says that he should return home, the black snake replies that certainly in the meantime his hole has been occupied by a stranger.⁴⁵

The fact of the occupation of the hole by strangers during the absence of its owner can also be observed in the frame-story to book IV, where the crocodile is informed that during his absence his house has been occupied by another crocodile.⁴⁶ Having returned the crocodile killed the intruder and recovered his home.⁴⁷

In the tale of the jackal and the war-drum, we also read about a hungry jackal who hearing a war-drum crept near it thinking that he would get food and having come to this conclusion he picked a spot, dug up a hole and crept in.⁴⁸

In these tales it is not stated that somebody warned the intruders saying that the hole was in possession of somebody else. That is clearly stated in the longer versions of the tale of the cat as judge between the partridge and the hare

13 From the various versions of the tale of the cat as judge between the partridge and the hare it is evident that all these versions are based upon legal rules which we can find in the Smṛtis, that the juridical problems contained in this tale were presented by both the litigents

(the hare and the partridge) from the legal point of view and in conformity with the rules contained in the Smṛtis, that, although the hare very wisely quoted juridical arguments, his case ought to be dismissed, and that the longer versions are clearer and better in so far as legal problems are concerned.

According to the short version (P), the legal problem is not clearly described and it is difficult to understand the hare's arguments. It is not clear whether the hare abandoned the hole, on the other hand, the very interesting problem of the possible acquisition of the hole by *usucapio* is lacking.

The longer versions, in particular PK and PBK, contain the explanation that the partridge did not abandon the hole, since he went away only to find food (and *eo ipso*) still had the *animus utendi* the hole). This version also raises a new problem, *vis* whether the hare, who was in *bona fide* (nobody has forbidden him the use of the hole), could acquire it by *usucapio*. The hare based his claim upon the rule that by uninterrupted possession a human being acquired the right to the hole by *usucapio* but that this rule does not apply to animals⁴⁹. It seems to be clear that this rule was invented *ad hoc* and is not based on the Smṛtis. A special legal rule for animals could not be promulgated; however, the hare could plead in the court that, being in *bona fide*, he had possession of a *res nullius*, and in this way prove his *titulus acquiriti*. The judge, however, hearing the case and basing his judgment on the deposition of witnesses-neighbours (M 8 262, and others) ought to pronounce his judgment in favour of the partridge, because the witnesses-neighbours could only state that the hole was a *res nullius* or a *res derelicta*—that, in spite of *bona fides* of the hare, it could not be acquired by him by *usucapio*, as the period of time necessary for *usucapio* had not elapsed⁵⁰.

In connection with the legal interpretation of the tale of the cat judge between the partridge and the hare, it is possible to come to the conclusion that the longer versions are clearer and more logical and, although the text, as quoted in the shorter versions may be the original one, the value of the tale and the logical solution of the problems raised there, increases in the longer versions, in particular in the Viṣṇusāman (PK, PBK), thus becoming more easy to read and to understand to the Indian readers.

Foot-Notes

1 Compare L. Sternbach, Indian Tales Interpreted from the Point of View of the Smṛtis. Pañcatantra 1 13. JAOS 68 2, 84-91.

2 *Manava vācaspataye śukrāya parāśarāya saṁvatsāya cāṇakyaṇḍa* *śa viduḥ namo 'stu upaśāstrakartṛbhyah* (P kathāmukham 1).

3 This paper is based, in the first place, on *F. Edgerton's* Pañcatantra reconstructed (AOS 2) (P), the most critical text of the Pañcatantra. The Taittirīyāyika, ed by J Hertel (PHI) is also used, this version is the nearest to P. Other texts utilised in this study were the Vispuṣarman ed by I G L Kosegarten under the title Pantchatantium sive quinquupartitum de moribus exponens (the first text of the Pañcatantra published in Europe) (PK) and the critical edition by F Kielhorn and G Buehler (DSS 1, 3, 4) (PBK), as well as J Hertel's recension of the Jaina Monk Pūrṇabhadra (HOS 11) (PHP)

PBK and PHP are the longer versions

4 Translated by *F. Edgerton* in P (AOS 3)

5 Translated by *Arthur W. Ryder* in "The Panchatantra", The University of Chicago Press

6 As it may be enjoyed by whomever is at hand, *re* takes a *res nullius* into Possession. P 34, 93 stated *mūrkhā*, (*kūḥ na te viditām*), *uparhānabhogya āvāso* (*bhuktis ca*)

7 Compare *L. Sternbach*, Juridical Studies in Ancient Indian Law, 11 Law of Deposits, par 4 Suppl to BhV 7 3-4

8 Compare *L. Sternbach*, Juridical Studies in Ancient Indian Law, / Pledge, par 40 BhV 6 9

9 Mn 8 148, N 1 78, 80, G 12 37, V 1 5 187, Bṛh 7 28, 41, Kāty 327

10 Mn 8 147, Y 2 24, Vās 16 16-7, N 1 79, Bṛh 7 43, Śukr 4 5, 221-3

11 Śukr 4 5, 223-4

12 Bṛh 7 28

13 N 1 84-8, Śukr 4 5, 223

14 Mn 8 147, Y 2 24, N 1 78, Bṛh 7 28, 41, Śukr 4 5, 22.

15 N 1 90, Bṛh 7 28, Kāty 329, V 1 5 187, SmṛC 3 166

16 Bṛh 7-41 Compare Kāty 299

17 According to Mn (8 147) every object is acquired by *usucapio* after the lapse of ten years (compare G 12 37). Similarly N 1 79. According to Y 2 24) land may be acquired after the lapse of twenty years of time, and money after ten years. According to Vās (16 16 7) a property inherited from the father, an object bought, etc may be acquired by *usucapio* after the lapse of ten years. According to Śukr (4 5, 437-40) small properties may be acquired by *usucapio* after the lapse of ten years and land after twenty years. According to Bṛh (7 28, 43) uninterrupted possession for thirty years or by three generations created ownership. Compare also Kāty (299-301) and N (Quot 2 21)

18 For instance according to Mn (8 147) land may be acquired after ten years and according to Y (2 24) after twenty years Compare Vyāsa in Śūlapāṇi (ad Y 2 24), G 16 39 and others

19 According to G (12 39) animals land, females are not lost by adverse possession Immemorial possession is mentioned in Brh (Sams 329) According to Brh (Sams 327), V₁ (5 187) land may be acquired by *usucapio* after possession by three generations

- 20 *Ādih sīmā bāladhananī mṛṣepopanidhī stṛiṣyaḥ,*
rājasvaṇ śrotṛiṣyaṣvaṇ ca na bhogena pranaśyati (Mn 8 149)
Ādhisīmopaniṣepajāḍbāladhananuvina,
tathopaniḍhūrjastṛiśrotṛiṣyānāṇi dhanavaro (Y 2 25)
Ādih sīmā bāladhananī mṛṣepopanidhī stṛiṣyaḥ,
rājasvaṇ śrotriṣyaḍṛavyaṇ na bhogena pranaśyati (N 1 81)
Ādih sīmā bāladhananī mṛṣepopanidhustathā,
rājasvaṇ śrotṛiṣyaṣvaṇ ca na bhogena pranaśyati Śulkr 4 5,225)
Āthāpyudāharanti,
paṭyākaṇ kṛtāmādhīyamānavādheyāṇi pratigrahaṇ,
yajñādūpagāno venistathā dhūmasikṣāṣṭamīti (Vās 16 16)
Tatra bhuktānubhuktadaśavarṣam (Vās 16,17)
Anyathāpyudāharanti,
ādih sīmā bāladhananī mṛṣepopanidhustṛiṣyaḥ rājasvaṇ śrotṛiṣya-
ḍṛavyaṇ na sambhogena hīyate (Vās 16 19)
Jñātayaśśrotṛiṣyaḥ pāṇḍā vā rājñāmasannidhau paravāstuṣu
bwasanto na bhogena hareyuh, upanidhīmādhūnī mḍhūnī
mṛṣepanī stṛiṣyaṇ sīmānāṇi rājāśrotṛiṣyaḍṛavyāṇi ca (K
 191 1-3)
Asvāmīnā tu yadbhuktāṇi gṛhakṣetrāpanādīkam,
sukṛḍbandhusakulyasya na tadbhogena hīyate (Brh 7 44)
Vanvāhya śrotṛiṣyaṇbhuktānī rājñāmālyastatharva ca,
sudṛghenāpi kālēna teṣāṇi sīdhyati tanva tu, (Brh 7 46)
Ajāḍpogandadhananī daśavarṣabhuktāṇi paraiḥ sannidhau
bhoktuh, na śrotṛiṣyapravṛjastarājñānyapurūṣaḥ, paśubhū-
mistrinūmanatibhogah (G 12 37-9)

21 N. (Quot) 7 12)

22. Mn, Y, Vās, N, K, Śukr, N Quot Compare *L Sternbach*, Juridical Studies in Ancient Indian Law, 7 Pledge, par 39—50, BhV 69

23. Mn, Y, Vās, N, K, Śukr, N Quot

24. N

25. G

26. Mn, Y, Vās, N, K, Śukr

27. G Compare N Quot 7 12

28. N Quot 7 12, Compare for females G

29. Mn, Y, N, K, Brh, Śukr

30. Brh

31. Mn, Y, N, Vās K, Śukr

32. Y

33. Mn, Y, N, Vās, K, Śukr

34. Mn, Y, N, Vās, Brh, Śukr

35. K

36. Brh

37. K

38. Mn, Y, N, Vās, K and Śukr enumerate *sīmā* as objects which cannot be acquired by *usucapio*. Medh (*ad* Mn 8 149) adds the following commentary on *sīmā* *Sīmā maryādā grāmādīnām bahusādhāranyāddhātūroppekṣā sambhavadati, grāmādīnāṃ tu prakāraparikhādūpādānirahastaparimānarūpā dvayor sādharanī yā nyatara kathamcidupaśīryamānā svalpatvādbhogatā kaścikayantam kālanipekṣyetāpi, tatpāpīdānādirvatvāpaganahetunā sambhāvayataḥ, tatastatputrāḥ putrā vā gūḍacchinādīnā prajñāptarīmatvādcchindantyeva*. Since *sīmā* are only boundaries or objects which are in the boundary-line.

39. *Vāpikūpataḍḍgānāṃ grhasyopavanasya ca,*

sāmantapratyayāt siddhuryevam manrabravīt (PK 391, PHP 383)

The *śloka* as quoted in P 3K and PHP is almost identical with that of P 3 47 which is identified with the Smṛtis (Mn 8 262 Kāty 734)

In PK and PHP the same maxim is repeated in other words in the subsequent *śloka*. It is stated there

Gṛhakeśetravivādeṣu kūpavānanabhūmiṣu,

samutpanne vivāde tu sāmantāt praśyayo bhavet (PK 392, PHP 384)

I did not find these *ślokas* in the identical wording in any of the Smṛtis

40 *Vāpikūpatadāgānān devālayakhyammanān,*
utsārgāparatā svāmyanāpi kartuh na śakyate (PBK 3 93)

41 Compare Bṛh 7 28

42 Some of the texts use instead of *kṣetra* (land) the word *grha* (house)

43 *Mānuṣānāmayā nyāyo munibhūḥ parikīrtitāḥ,*
tiraścān ea vīhanāgānān yāvaccakṣusamāstrayaḥ (PBK 3 95)

PK (3 105-6) and identically PHP (3 94-5) and PBK (3 104-) state

Ahimsā pūrvako dharmo yasmat sadbhīrudhītaḥ,
vīhanakennadaiśādīkṣitasmat tānāpi rakṣayet
Himsakānyāpi bhūtāni ya himsatī sa nirghṛnaḥ,
sa yānī narakānī ghorānī kīnī punaryāḥ śubhānī cā

44 *Atha guhāsvāmī dadhimukha nāma śrṅālo dvāri phūḥkartum*
ārebhe (PHP 218 11 2)

45 *Madīyabīladurgam anyai ruddhānī bhaviṣyati* PHP 234 3)

46 *Yad aho tvadīyagr̥ham anyāparena mahāmāhareṇa saṅgṛhītam*
 PHP 250 20-1) Compare PBK 4 29 12

47, 4 256

48 *Evam avadhārya kasmācīti pradete vidāryāntaḥ pravīṣṭaḥ*
 (PHP) 13 20-1)

49, *Mānuṣānānī syādbhūktirvai datṣavārṣikī,*
vīhanāgānān tiraścān yāvadeva samāstrayaḥ PK 3 94, PHP
 3 86, PBK 3 95).

50 The rule contained in G that *bhūmī* cannot be *usucapio* should not be applied in this case because *bhūmī* is mentioned only in G and according to all other more recent Smṛtis, including Mn, might be acquired by *usucapio*

(11) PATANJALI'S ATTITUDE TOWARDS KĀTYĀYANA

by

SRI M G GAYDHANI, M A —NASIK

पाणिनि's अष्टाध्यायी is a matchless grammatical work in the field of literature of the whole world. By its perfection, accuracy, and encyclopaedic nature it stands unique among the aphoristic literature. It fulfils all the conditions which an aphoristic work requires. Though पाणिनि discussed his subject entirely some rules were left to be taught; moreover the grammatical forms current in पाणिनि's time changed at the period of कारवाचन who flourished at least after a couple of centuries. These facts gave scope to the latter to compose वार्तिक's which were intended to correct, to modify or supplement the aphorisms. पतञ्जलि's महाभाष्य is a commentary on पाणिनि's अष्टाध्यायी together with कारवाचन's वार्तिक's. In his commentary he carries out his two-fold work —(1) To defend and refute पाणिनि as well as कारवाचन (2) To give his own additions called वृद्धि.

It is really interesting and useful to the students of grammar to see what पतञ्जलि's attitude was towards पाणिनि and कारवाचन. Yet, here, I have limited my subject and I am going to investigate his mode of dealing with कारवाचन alone. Further, the detailed study of the whole of the महाभाष्य will be too big a work for the small compass of this article. Therefore, I have restricted the field to the first four आह्निक's only. The first आह्निक discusses general topics such as the aims of learning grammar, its definition etc. The second आह्निक deals with the साहेरवरसूत्र's and the third and the fourth comment on the first ten aphorisms of the अष्टाध्यायी.

To begin with, let us examine critically all the वार्तिक's refuted by the commentator.

(1) The वार्तिककार first raises a problem whether a man gets merit only by the knowledge of correct words or only by their correct use and comes to the conclusion that the knowledge of correct words and their correct application both together bring prosperity. The commentator does not disprove this view, but suggests that one achieves merit only by the knowledge of correct words. He further remarks that the

employment of correct words is necessary in sacrificial rites only. One who uses correct words in sacrifices attains merit even though he uses incorrect words in everyday affairs. To support his view he cites the example of sages यवीण and तवीण by name. They, instead of speaking यवीणस्तवीण, used to say यवीणस्तवीय in the common language, but during sacrifices they used correct words and they acquired merit⁴.

As a matter of fact the knowledge of correct words is the means and not the end itself, so the application of correct words is more important than the knowledge itself. Therefore the argument of the commentator is not acceptable. Moreover this view of the commentator contradicts his own statement. At one place he remarks that though a correct word and an incorrect word denote the object equally, the science of grammar makes the rule that only correct words should be employed, as the use of correct words gives rise to prosperity⁵.

(2) The वार्तिककार defines the word व्याकरण as that which denotes both word and aphorism⁶. The commentator rightly disproves this definition and states that the word व्याकरण denotes only the aphorism.

(3) The वार्तिककार states that the letter ख in the माहेश्वरसूत्र as well as in the चातु, प्रातिपदिक etc. should be understood as विवृत and he gives two purposes for it.

(a) ख is विवृत ख must be homogeneous with का and so it should be विवृत.

(b) ख being संहृत, its long or protracted form will be संहृत. To avoid this ख in the [माहेश्वरसूत्र] should be taken as विवृत⁷.

The commentator accepts the first purpose but rebuts the second on the ground that ख cannot become संहृत long, or संहृत protracted as संहृत long or protracted ख is not found in the Vedic language or the popular language. Only those forms of letters can be made which do exist⁸. The commentator convincingly sets aside the purpose given by the वार्तिककार].

(4) The वार्तिककार mentions that if constituents of a letter are not treated as separate letters, then the letter ख should be read in the following aphorisms: (a) तस्मात्तुद्विद्वत्, (b) कृपोरीज, (c) रपास्या नो यः समावपे⁹.

(a) The letter ख consists of two elements र and a vowel. If र in the letter ख is not accepted as a separate letter, the root खच् contains only one consonant ख. But the aphorism तस्मात्तुद्विद्वत्, required two consonants, so it cannot be applied to the root खच् in forming the perfect form आवृधत्:

The commentator does not accept *र* in the letter *क्ष* as a separate letter and yet he refuses to read *क्ष* in the aphorism *सम्माकुद्धिहक्ष* : He asks to drop the word *क्षिहक्ष* from the aphorism. Then the difficulty arises that the root's such as *अद्* get *ञ* augment and the forms like *आहन्तु* would not be formed. The commentator faces this difficulty by the *ज्ञापन* "अञोक्तेः". If we read the aphorism as *सम्माकुद्ध* only, the root *अद्* automatically gets the augment *ञ* and the aphorism *अञोक्तेः* becomes fruitless and it makes the rule that *ञ* augment is to be inserted in the root *अद्* only, among all the roots which begin with *क्ष* and so the roots like *अद्* have no augment!¹⁰

(b) The commentator does not accept the suggestion to read the vowel *क्ष* in the aphorism *कुरोरोक्ष*. He tries to show that *परिणि* has already given *क्ष* in *कुरोरोक्ष*. He dissolves the aphorism as follows *कृप+नञ्+क्ष कुर* is an implied genitive *क* is the genitive of *क्ष*, *र* is the genitive of *र* and *क्ष* is nominative. Thus *क्ष* and *र* both are separately mentioned in the aphorism and there is no necessity of adding *क्ष* to the aphorism!¹¹

(c) He also sets aside to read the words *क्षकाराक्ष* in the aphorism *रवाग्वा नो यः समानपदे*. He presents two ways to show that there is no necessity to add *क्षकाराक्ष* to the above aphorism. In the first place the words *तृनमन्* and *तृमोति* are included in the *बुभ्रादिगणः*. The *बुभ्रादिगणः* prohibits *क्ष*. This forbidding pre-supposes the existence of *क्ष* caused by *क्ष*. Thus the *क्ष* is proved. Secondly he splits up the next aphorism *क्ष्वस्वद्वयमहात्* in the two parts *क्षत्* and *क्ष्वस्वद्वयमहात्*. He then repeats the words *नो यः* from the preceding aphorism *रवाग्वा नो यः समानपदे*. Then the aphorism *क्षत्* ordains to substitute *क्ष* for *र* preceded by *क्ष*. Thus there is no need to add the above words to *रवाग्वा नो यः समानपदे*.¹²

To speak impartially all the three arguments of the commentator are farfetched and not convincing to the modern readers.

(5) The *वार्तिककार* again argues that if different components of a letter are not taken as separate letters, the conjunct-consonants consisting of double letters (such as *क्ष* in the word *कुक्षुः*) cannot be understood as conjunct consonants but single ones.¹³

The commentator rightly rebuts it on the principle of syllabic instants (*सप्तार्थ*). An ordinary consonant requires one half syllabic instant while conjunct consonants have one syllabic instant, and so they cannot be single consonants!¹⁴

(6) The वार्तिककार shows three difficulties in ordaining the letter र after यव in the माहेधरसूत्र 'हयवरट्' ।

(a) As र is taught after य and व, it is included in the यद् प्रत्याहार. Therefore, the र in the example स्वनेयति is changed to nasalised र by यरोऽनुनासिकेऽनुनासिको वा ।

(b) Similarly the र in मद्रद्वद् is doubled by अचो रहाभ्या द्वे ।

(c) As र is mentioned in the यद् प्रत्याहार, अनुस्वार preceding र is substituted by the nasal of र by अनुस्वारश्च यथि परस्परम् । The वार्तिककार, therefore, suggests to make rules for the prohibition of these changes¹⁵

The commentator successfully removes the first and the third difficulties as र has no nasal form at all. Only those letters are substituted which do exist. As nasalised र is not found, the substitution of nasalised र is not possible. Thus the first and the third difficulties are set aside¹⁶

He dismisses the second difficulty as follows. The aphorism अचो रहाभ्या द्वे teaches to double optionally a letter of यद् प्रत्याहार, if it comes after र or ह which are followed by a vowel. Thus र is a cause of द्विश्व, so र itself is not doubled even though it is included in the यद् प्रत्याहार. He corroborates his view by an example from every-day experience¹⁷. This argument is not satisfactory. Though र causes द्विश्व to others, why it itself should not be doubled if it fulfils all the conditions in the aphorism.

(7) The वार्तिककार asks to read the अयोगवाहः in the यद् प्रत्याहार for श्रव. The commentator accepts this.

The वार्तिककार also suggests to read the अयोगवाहः in the शर् for जश्भाव and शश्च¹⁸. The वार्तिककार presumes that the root उञ्ज is originally taught as उञ्ज. Thus उपध्मानीय is changed to व् by the aphorism कला जश् कशि. This aphorism requires a letter from कल् प्रत्याहार. The उपध्मानीय is not taught there at all. So this aphorism cannot be applied to it. The वार्तिककार therefore asks to read अयोगवाहः in the यद् प्रत्याहार. (उध्मानीय is included in the अयोगवाहः and शर् is included in the कल् प्रत्याहार)

The commentator argues that the root originally ordained is not उञ्ज, but उद्ज as the form उञ्जिजिगति cannot be obtained if the उञ्ज is accepted. The द् in the उद्ज root is changed into व् by the नियतन भुजन्मुञ्जी पाठमुपतापयो ।

The argument of the commentator is more acceptable

The commentator accepts the purpose for पञ्च given by the वार्तिककार

The वार्तिककार further suggests to read the अयोगवाहः somewhere in the माहेश्वरसूत्र for सयोगसंज्ञा, उपवासंज्ञा अलोन्वयविधि, द्विवचन and स्वानिभावप्रतिषेधः¹⁹

The commentator accepts the three purposes सयोगसंज्ञा, द्विवचन and स्वानिभावप्रतिषेधः. He refutes the remaining two purposes namely अलोन्वयविधि and उपवासंज्ञा. The उपवासंज्ञा is required to substitute पञ्च for विसर्ग in words like हुक्त्वस्—हुक्त्वस् by the aphorism हुहुहुपवश्ये चाप्रत्ययस्य उ in the above example can be called penultimate only when the विसर्ग is called अक्ष. Therefore it must be mentioned somewhere in the अक्ष प्रत्याहार

The commentator refutes this purpose as follows —

He rejects the word उपवासंज्ञा from the above aphorism, and explains that the विवर्जनीय preceded by short ह् or उ is changed into पु. Thus there is no necessity of उपवासंज्ञा and so this purpose mentioned by the वार्तिककार does not stand²⁰

The argument of the commentator is preferable as the aphorism then becomes shorter

The वार्तिककार shows the need of the mention of the अयोगवाहः somewhere in the माहेश्वरसूत्र for अलोन्वयविधि. His argument is as follows. In the examples like हुक्त्वस् तदति, विसर्ग is changed to ह्. If विसर्ग is not अक्ष, the aphorism अलोन्वयस्य cannot be applied. Therefore अयोगवाहः must be put somewhere in the अक्ष प्रत्याहार

The commentator successfully refutes it on the परिभाषा-निर्दिश्यमानस्मादेशा भवन्ति ।

(8) The वार्तिककार first suggests to employ the सङ्गाधिकारसूत्र before अद्विरादैच् to make it clear that it is a सङ्गासूत्र²¹. He further argues that there arises a doubt which is सङ्गा and which is सङ्गि. He himself refutes these points²². Again he proposes to make some signs to सङ्गा²³. The commentator rightly refutes it

(9) The वार्तिककार raises a problem whether हुकोगुणहृदी is a part of the aphorism अलोन्वयस्य or it is an exception to it. He shows difficulties in both the explanations²⁴

If the first proposal is accepted then the गुण and वृद्धि are made to the final letter only. Then the roots मिह् सिह् etc. cannot have गुण or वृद्धि, as ह् or ष् is not at the end of those roots, so in all the aphorisms which teach गुण or वृद्धि, the word इक् must be read.

If the second proposal, namely that इको गुणवृद्धी is an exception to the rule अलोन्वत्यम् is accepted, गुण occurs even to the initial or medial ह् or ष् etc. The वार्तिककार therefore suggests to make a rule to forbid these गुणः. He himself rebuts the second argument²⁵

The commentator refutes both the arguments. He explains the aphorism इको गुणवृद्धी differently. According to him this सूत्र ordains that the word इका is to be read in all the aphorisms which teach गुण or वृद्धि. This explanation is convincing. He also gives another explanation which contains the splitting of the aphorisms, the dissolution words in strange ways. That way is farfetched. The first way is satisfactory.

(10) The वार्तिककार asks to read the word सङ् in the aphorism हसोनन्तरा. स योगः, as the स योगसंज्ञा should denote all the consonants collectively²⁶

The commentator refutes it by dissolving the words स योगादि and स योगान्त in different aphorisms in such ways that they denote all consonants collectively. Further he corroborates his view—(that सङ् does not need to be mentioned) by citing the example बुद्धिरादैच् just as without any specific mention like मध्येक, वृद्धि in बुद्धिरादैच् denotes का, रो, कौ separately, similarly without any specific mention such as सङ् the स योगसंज्ञा denotes all the consonants collectively²⁷

(11) The वार्तिककार argues that in the case of conjunct consonants consisting of more than two consonants, if the स योगसंज्ञा denotes all the consonants collectively then स् of the मश्च root would not be dropped in the form मश्चा as it is not initial as required for elision²⁸. The वार्तिककार further argues that if स योगसंज्ञा denotes only two component elements of the conjunct consonants consisting of more than two consonants, again a difficulty arises in द्विसङ्. The वार्तिककार himself refutes this second argument.

The commentator holds the view that the स योग denotes both the meanings and explains all the aphorisms in such ways that no difficulty arises.

Out of these eleven cases of reputation, the commentator convincingly refutes the वार्तिक in eight cases. There are only three cases in which the point arises whether पतञ्जलि has justly refuted. These three cases are enumerated below

(1) The commentator suggests that one attains merits only by the knowledge of words. His suggestion is really strange. But it is a different point of view and for the present it is not a very important problem.

(2) He argues that र् following र and ह preceded by a vowel is not doubled as it is the cause of द्विव. He illustrates from everyday experience. Yet the argument is not satisfactory to the modern readers.

(3) The commentator has refuted the suggestion to read गवे in the aphorism—तस्मान्नुद्द्विव. । कुरोरेव । and रपाम्वा नो य समानपदे । by means of योगविभाग ज्ञापक the dissolution of words in strange ways etc. The employment of योगविभाग and others is not convincing. They clearly show that aphorisms in the present condition are lacking and so supplements and modifications are necessary. But one cannot blame very seriously the commentator for using these methods as they were in practice during this time. The वार्तिककार himself takes resorts to योगविभाग, ज्ञापक, निपातन etc.³⁰

Thus though the योगविभाग and other methods are not satisfactory in eyes of modern readers the commentator does not deserve to be blamed. Further just as he refutes कारवाचन he accepts many वार्तिका of the latter. Moreover in one case he seems to show favour in excess to कारवाचन. While discussing the definition of the word व्याकरण the वार्तिककार criticizes the view that व्याकरण denotes शब्द. He puts forth the two difficulties viz (1) भवे (2) प्रोक्ताद्यश्चतद्विधा, which arise in accepting the view. Now तदभव, is a तद्धित termination so the वार्तिक “भवे” is naturally included in the वार्तिक ‘प्रोक्ताद्यश्चतद्विधा’ and its separate mention is unnecessary. The commentator cannot find any way to remove the fault. He argues that the वार्तिककार first wrote the वार्तिक “भवे”. He afterwards came to know that the other तद्धित terminations must be mentioned so he composed the वार्तिक—प्रोक्ताद्यश्चतद्विधा । The aphorism once written is not to be rubbed out³¹, therefore the वार्तिककार did not dismiss the first वार्तिक “भवे”. The argument is not satisfactory. Yet it clearly indicates that just as the commentator refutes the वार्तिककार he defends him also.

* The popular belief is that the commentator is not in favour of कारवाचन. But the critical study of the first four वार्तिका does not support this view. Out of these eleven cases of refutation, only two are not

satisfactory in eyes of modern readers as the methods employed there, are not acceptable. Yet the commentator cannot be blamed for using them because they were in practice in his time. वातिकार himself has used them. Moreover just as he refutes some वातिक he has accepted many others. Just as he defends प्रायश्चित्त by using योगविन्यास etc. he defends कर्माद्यन also as mentioned above. Moreover he has refuted some aphorisms of प्रायश्चित्त². Thus it is clear that his attitude towards कर्माद्यन is not unfair. He tries as far as possible to defend both प्रायश्चित्त as well as कर्माद्यन. This fact can be corroborated by the study of the remaining portion of the commentary.

QUOTATIONS-

- (1) स्ववपाचरमसदिरथ सारवद्विरवतोमुक्तम् । अस्तोभमनवय च सूत्र सूत्र-
विधौ विदुः ॥
- (2) ङक्तामुक्तदुःकृताया चिन्तापत्र प्रवर्तते । त मध्य वार्तिक प्राहुर्वातिकज्ञा
विचक्षणा ॥
- (3) शास्त्रपूर्वके प्रयोगेऽभ्युपपन्नसुवच वेदशब्देन । (वार्तिक)
- (4) यदभ्युपगम्य आचारे नियम इति याज्ञे कर्मणि स नियमः । यर्वाण
स्तर्वाणो नाभ्यर्थयोः । ते तत्रमवन्तो बद्धा नस्तद्वा न इति प्रयोक्तव्ये यर्वाणस्तर्वाण
इति प्रयुज्यते याज्ञे पुन कर्मणि नापभाष्यते । (भाष्य)
- (5) एवमिहापि समानाध्यामर्थात् शब्देन चापशब्देन च धर्मनियम क्रियते
शब्देनैवाधोऽभिधेया नापशब्देनेत्येव क्रियमाद्यमभ्युपगम्यकारि भवतीति । (भाष्य)
- (6) लक्ष्यलक्षणे व्याकरणम् । (वार्तिक)
- (7) अकारस्य विवृतोपदेश आकारग्रहणार्थः । तस्य विवृतोपदेशादन्वयापि
विवृतोपदेश सधर्माग्रहणार्थः । दीर्घप्लुतवचने च सवृत्तनिवृत्त्यर्थः । (वार्तिक)
- (8) नैव श्लोके न च वेदे दीर्घप्लुतौ सवृत्तौ ह्य । कौ तर्हि । विवृतौ । यीस्तस्तौ
अविध्यत । (भाष्य)
- (9) अग्रहण येननुद्धविधिलादेशयिनामेवकारग्रहणम् । (वार्तिक)
- (10) द्विहसग्रहण न करिष्यते । तस्मान्नुद्धभवतीत्येव यदि न क्रियत आठतु
आठुरेवमपि मान्नीति । अतोति ग्रहण नियमार्थं भविष्यति । अतोतेरवावर्णोपधस्य
नान्यस्यावर्णोपधस्येति । (भाष्य)
- (11) तत्कारोऽप्यत्र निर्दिश्यते । कथम् । अभिभक्तिको निर्देशः । कृप उ र ल
कृपो ररे क इति ।
- (12) आचार्यप्रवृत्तिज्ञापिपति भवत्युकारान्नोपास्वमिति यद्वयं शुभादिषु लूनभन
शब्द पठति । तु नोति शब्दपठति । अथवोवरिष्टायोगविभाग करिष्यते ।
अतो मोणो भवति । ततश्चान्वयब्रह्मात् । अतइत्येव । (भाष्य)
- (13) तुल्यरूपे सयोगे द्विव्यञ्जनविधिः । (वार्तिक)
- (14) मात्राकालोऽत्र गम्यते न च मात्रिक व्यञ्जनमस्ति । अनुपदिष्ट सत्कथं
शब्द विज्ञातुम् । (भाष्य)
- (15) रेकस्य प्रयोपदेशेऽनुनासिकीर्ध्वनपरसवर्णप्रतिषेधः । (वार्तिक)
- (16) रेकोऽप्यत्र सवर्णा न सन्ति । (भाष्य)
- (17) निमित्तनिमित्तौ रदौ द्विवचनस्य । तद्यथा । आह्वया भोऽयन्तो माठर
कीयिहम्यौ परधेविहामिति नैदानौ तौ भुजाते । (भाष्य)
- (18) अयोगवाहानामसु यावन् । (वार्तिक) शब्द जशभावपत्त्ये । (वार्तिक)

(19) अविशेषेण संयोगोपधासङ्गोऽभ्यर्द्धिर्बन्धतस्याभिवक्ष्मावप्रतिषेधा ।
(वार्तिक)

(20) अथवोपधाग्रहणं न करिष्यत इदुष्मा तु परं विसर्जनीयं विशेषयिष्यामः ।
(भाष्य)

(21), (22), (23) सङ्गाधिकारः सङ्गा प्रत्ययार्थः । सङ्गाग्रहणस्यैवद्वयः ।
विज्ञेयं वा । (वार्तिक)

(24) बुद्धिगुणावलोच्यतेति चेन्मिदं पुनस्तत्तुपमं विदुर्हति विपलुषेति प्रहणम् ।
" " इत्यत्रात्रत्येति चेत्तुल्यं सार्थधातुकार्यधातुकह्रस्वाद्योगुभ्योऽनन्तरमिति प्रत्ययः ।
(वार्तिक)

(25) पुनस्तत्तुपमप्रहणमनन्तरमिति प्रत्ययार्थम् । (वार्तिक)

(26) संयोगसङ्गाया सहवचनं यथाग्रहणम् । (वार्तिक)

(27) कथं कुर्यादैकस्य संयोगसङ्गा प्राप्नोति । प्रत्येकं वाक्यपरिसमाप्तिर्दृष्टेति ।
सधया बुद्धिगुणसङ्गे प्रत्येकं सन्तः । (भाष्य) अथ अन्तरेण प्रत्येकमिति
वचनं प्रत्येकं बुद्धिगुणसङ्गे भवत इहापि नार्थः सहप्रहणम् । (भाष्य)

(28) समुदाये संयोगाद्विशोषो मरने । (वार्तिक)

(29) इवोहंकोः संयोग इति चेद्विध्वं च नम् । (वार्तिक)

(30) सूत्रमर्थमिति चेन्नोपनिभागादिसङ्गम् ।

कक्षास्रोऽजिति वा योगस्तत्कालानां यथाभवेत् ।

विपास्ततात्पर्यादिषु ।

वकारस्य क्तिन्वादेशेषु स्थानिवत्तावात्प्रसङ्ग इति चेन्नासुदो कतिवचना-
तिसङ्गम् ।

(32) (1) The commentator rejects the विसर्जनीय in the
aphorism बुद्धिविसर्जनीयसार्थवाच्येऽपि

(11) He sets aside the word अवचस्य in the सूत्र 'इदुष्मपथस्य
वाग्रवचस्य

(111) न भातुलोप सार्थधातुके etc

(33) न चेदानीमावाच्यः सूत्राणि कृत्वा निवर्तयन्ति ।

(12) THE ULI ĀGHARĀGHAVA - AN UNPUBLISHED SANSKRIT PLAY BY
SOMEŚVARA, A PROTEGE OF THE MINISTER VASTUPĀLA
(13TH CENTURY A D) OF GUJRAT

by

DR B J SANDESARA, M A , PH D

Someśvara or Someśvaradeva, as he prefers to call himself, was the hereditary priest of the Caulukya kings of Anahilvād Pāṭaṇ in North Gujarat, and was a friend and protege of Vastupāla, minister of the Vāghelā feudatories of the Caulukyas ruling at Dhavalakka or Dholkā in the modern Ahmedabad District

Vastupāla was a shrewd politician and a successful general, and came from a Jaina family belonging to the Prāgvāja (Porvad) community which is famous in the history of Gujarat for its valour, statesmanship and business acumen. But it is noteworthy that Vastupāla was also a great patron of learning, a promoter of literature and art, a philanthropist, a man of religious devotion and a great builder of monuments, such as temples on Mt. Ābu and Mt. Girnār. Moreover, he was a Sanskrit poet of distinct merit, and is known to have composed a Sanskrit Mahākāvya—Naranārāyaṇānanda—and several Stotras or devotional hymns. Consequently a large number of poets and scholars had gathered around him, who made a remarkable contribution to various branches of mediaeval Sanskrit literature. Someśvara was the most noteworthy figure in the literary circle patronised by Vastupāla. Occupying the high position of the Royal priest of the Gujarat sovereign ruling at Anahilvād Pāṭaṇ, Someśvara was not merely a protege of Vastupāla, but also his personal friend, who was always by his side throughout his eventful career, as the historical Prabandhas bearing on their life inform us.

Someśvara was a Sanskrit poet of remarkable merit and has attempted various forms of Sanskrit literature like Mahākāvya, Nāṭka, Stotra, Praśasti, Subhāṣita etc. He wrote two Mahākāvyas, the Kīrti-kaumudī ('Moonlight of Fame') deals with the good deeds of Vastupāla, beginning from his ancestry, and the Surathotsava describes the story of a mythical king Suratha, as given in the Devīmāhātmya in the Mārkaṇḍeya Purāṇa. Someśvara has composed a play Ullāgharāghava, dramatizing the Rāmāyana-story, with which we shall deal in the present paper. It is interesting to note that the play was written at the request of the poet's son Bhallaśrman, as mentioned in the last verse, and was acted in the famous Vaisṇava temple at Dvārakā on the Prabodhini

Ekādaśī (eleventh day of the bright half of the month of Kārtika) ¹ The reference becomes significant when we know that in mediaeval Gujarat a number of Sanskrit plays were performed on festive occasions²

In Stotra, Someśvara composed Rāma-śataka, a hundred-verse hymn, to Rāma in the Śragdharā metre ³ In Subhāṣita, he has to his credit the Kaiṇāṁṭaprapā, an anthology of didactic verses, which is unpublished as yet

The Ābu Prasasti of Someśvara commemorating the building of the Jaina temples on Mt Ābu by Vastupāla bears the date of 1287 V S (1231 A D) Metrical portions in two, out of several Gīṇai inscriptions of Vastupāla are from the pen of Someśvara His Vaidyanātha Prasasti, commemorating the reparation of the Vaidyanātha temple at Dabhoi by king Visaladeva, son of Viradhavala, bears the date of V S 1311 (1255 A D), which shows that Someśvara lived at least 16 years after the death of Vastupāla who died in 1240 A D The Vaidyanātha Prasasti seems to be his last composition One more Prasasti was written by Someśvara That was the Prasasti of the Viranāṭyāga Prāsāda, built by king Viradhavala at Dholkā, as we know from the Prabandhakośa of Rājasekharasūri (1349 A D)⁴ It contained 108 verses It can be inferred from the name of the monument that it was a temple of Nāṭyāna or Viṣṇu No remains of this temple nor any other building of the times of Vastupāla have survived at modern Dholkā From his numerous compositions on various subjects it appears that Someśvara was a man of liberal outlook Though he was a devout Śaiva and Śākta and an adept in the Vedas, he wrote not only poems and plays praising Rāma, but also Prasastis for the Jaina temples

Now let us come to the Ullāgharāghava The Ullāgharāghava (Lit 'the happy son of Raghu') is a play in eight acts dramatizing the story of the Rāmāyana The only available manuscript (copied down in V S 1537) of this very rare work which has remained almost unknown to the students of the Sanskrit drama is preserved, in the

1 नवत्य भगवत श्रीह्यारिकार्त्तकारनीलमये श्रीकृष्णदेवस्य पुरतः श्रीमदो
धैर्याक्षिपर्वणि सर्वविद्यागतानां सामाजिकजनानां जनकमुदापति-चरित्तामिनववृद्धानेन
कृतार्थयामि संसारकर्ममोक्षसाधनम् । 1-Prologue

2 Vide my paper *Gujarātīamān Sanskrit Nāṭyaka* (Guj.) published in *Itihāsa Kēdā* a collection of research-papers

3, For a notice of the Rāmaśataka, vide my paper in the Journal of the Oriental Institute, Vol I

4 Prabandhakośa (Singhi Series), p 59

Bombay Government collection of manuscripts deposited at the Bhandarkar Institute, Poona (No 343 of 1884-86), and even in that, eleven folios in all (1-5, 18, 39, 40, 71, 73 and 87) are missing. Thus we miss the historically very important prologue in this manuscript, but I was fortunate enough to get that portion from a copy of the work made by the late Mr T M Tripathi of Bombay, who had taken down the whole of the Poona manuscript, but had supplemented the missing section from some other manuscript, which I was unable to discover from his private collection⁵. The Granthāgra of the play is 2100 ślokaś, as is noted in a later hand on the last folio of the Poona manuscript.

Looking to the contents of the play—in act I, after the Nāndī, Śatānanda, the Purohita of Janaka, refers to the grief of the king that his daughter Sītā will now be separated from him, that is, the play begins after the marriage of Rāma and Sītā. Daśaratha and his two sons and Sītā take Janaka's leave and start for their capital. After a while the chamberlain Haridatta informs how, on the way, angry Paraśurāma was pacified by Rāma, and Janaka goes to inform the inmates of the harem about this great success of his son-in-law. From a Viskambhaka in the beginning of act II containing a dialogue between two servants we know that Daśaratha has decided to install Rāma as the king and has called for his Purohita Vasiṣṭha. Then Rāma and Sītā with the garden-keeper move about the⁶ pleasure-garden and the pleasure-pond and enjoy the beauty of the place. Meanwhile Daśaratha calls Rāma and bids him to remain ready to take charge of the onerous duties of state affairs. It is the time of evening, and the stanzas of the Vastāhikas describing the evening twilight are heard from the background. The chamberlain informs Daśaratha that Queen Kaikeyī requests him to come to her palace. Before going there, the king again tells Rāma to remain ready for the coronation ceremony. In act III from the conversation of two maid-servants it is inferred that Kaikeyī has decided to obtain the two gifts from the king, which the latter had promised her sometime ago and that one was the banishment of Rāma and the other was the coronation of Bharata in his place. Then Rāma drives in state to the Palace, witnessing the festivities in the city, but coming to the residence of Kaikeyī, he and Sumantra find the old king vainly attempting to persuade the queen, so that she may not insist upon her demands. The king faints when he sees Rāma. At this juncture enter Kausalyā Sumitrā and Sītā, and are stunned to know the turn which the events have taken. Angry Lakṣmaṇa enters with drawn bow, asking who is bold enough to banish Rāma. But Rāma pacifies him and bidding farewell to all retires to the forest, and grief prevails in the whole kingdom.

The whole of act IV is utilized for supplying information regarding events that occurred after the banishment of Rāma. The act is devoted

⁵ For some quotation from the prologue of the Ullāgharāghava supplied by Mr Tripathi to Mr C D Dalal, first general editor of the Gaekwad's Oriental Series, vide the Vasant (Guj.) Vol. XIV, p. 191.

to the aerial travel and conversation of two Gandharvas-Kumudāṅgada and his son Kanakacūṭa. We know that Daśaratha is dead, Bharata follows Rāma to Citrakūṭa, but there he is prevailed upon by Rāma to return to Ayodhyā for the protection of the people. Rāma has killed the demon Virāḍha, and in the end, he expresses a desire to go to the southern direction. Act V has a Viṣkambhaka in the beginning, in which the audience know from the soliloquy of Mārīca that Rāvaṇa wants to take his help in the abduction of Sītā and that the ears and nose of Śūrpaṇakhā were cut by Lakṣmaṇa and also that the demons residing in the Janasthāna were killed. Then enters Rāvaṇa and forcibly carries away Sītā. Jaṭāyu, king of the vultures, comes to Sītā's help, and fights with Rāvaṇa, but he is not successful, and from the speech of Ghorāṅga, Rāvaṇa's attendant, we know that Jaṭāyu is fatally wounded. Rāma and Lakṣmaṇa not finding Sītā in the hut, start for her search, and know the details of her carrying away from Jaṭāyu. Jaṭāyu advises Rāma to go to the Pampāsara in the south, where he will make friends with Sugrīva and other monkey-chiefs, and thus a suggestion is made as to how it will become possible for Rāma to attack Laṅkā. Act VI begins with the dialogues of three demons, viz. Mālyavān, Śārpaṇa and Śuka, from which the audience know that Vālī was killed by Rāma and Hanumān had burnt Laṅkā, Vibhīṣaṇa advised Rāvaṇa to return Sītā to Rāma, but he was insulted and consequently went over to Rāma's camp. Then Aṅgada comes to Rāvaṇa's court for a peace-mission but his mission fails and there follows an interchange of recriminations. The battle-cries of the monkeys are heard from the background. Rāvaṇa, from the terrace of his palace takes a view of Rāma's army, and the chief warriors are pointed out to him by Śuka. In the same way Rāma and Vibhīṣaṇa see Rāvaṇa's army from the peak of mountain Śuvela.

Almost the whole of act VII is a Dialogue between Kāpaṭika, who was a spy of Lavaṇa, the lord of Mathurā and a friend of Rāvaṇa, and a demon named Vrkaṃukha. We know that Rāvaṇa has been killed, Sītā has come out pure from the fire and Vibhīṣaṇa is installed on the throne of Laṅkā. Kāpaṭika says that he would try his best still to create difficulties in the way of Rāma. In the end, Vibhīṣaṇa's voice is heard from the background requesting Rāma to sit in the Aerial car Puspaka for going to Ayodhyā. Act VIII begins with the aerial journey of Rāma to Ayodhyā. Sītā asks him about various places coming on the way and he satisfies her curiosity. Kāpaṭika takes the guise of a young Muni, and hastily goes to Ayodhyā where the news of Rāvaṇa's death have not reached as yet. There he gives false information that Rāvaṇa in his aerial car is coming to attack Ayodhyā having killed both Rāma and Lakṣmaṇa. The army is ordered to remain ready and Kausalyā and Sumitrā, struck with grief, prepare for burning themselves alive. At this juncture enters the aerial car. Bhairata aims an arrow at Vibhīṣaṇa taking him to be an ally of Rāvaṇa, but Vasiṣṭha who knows everything checks him and the plot of Kāpaṭika is found out. The concluding portion of the play (folio 87) is missing, but it can be easily surmised that it must have described the re-union of the family,

and in the end there must have been a Bharatavākya in the mouth of Rāma

We may mention here that in the beginning of each act except the first, the poet has put one verse in praise of Vastupāla which speaks of his close associations with the patron

Thus the Ullāgharāghava is a long drawn out play, possibly having as its model the Anargharāghava of Murāri (before the 9th century A. D.), a play in seven acts. There is a series of Rāma diamas ending with the word Rāghava which seem to have some connection with one another. We are in darkness regarding the Udātarāghava of Māyaprāja, which is known only by reference⁶, and we are not able to say anything about its relation with the Anargharāghava of Murāri, who may either have succeeded him or preceded him. Murāri seems to have been imitated by Jayadeva (circa 1200 A. D.), in the Prasannaāghava⁷, which is also a Rāma play in seven acts. Murāri's play was very popular in Sanskrit literature at a time, and he has been spoken of very highly in anthologies, and a large number of commentaries were written on his play⁸. The play was zealously read and studied also in mediaeval Gujarat, and Naracandī and his Guru Devapiabha⁹, both of them contemporaries of Vastupāla, have composed commentaries on it. A third commentary was written by Jinaharsa in the 15th century¹⁰. And it is no wonder if Someśvara was influenced by it. Just as act IV of the Ullāgharāghava is entirely taken up by the dialogue of two Gandharvas—Kanakacūḍa and Kumudāṅgada, the later part of act VI of the Anargharāghava is similarly devoted to the talks between Ratnacūḍa and Hemāṅgada, who are also Gandharvas. These Dialogues in both the plays serve the same purpose, viz. to inform the audience about the events that have already occurred. Dialogues of Mālyavān, Śuka and Sārṇa are found almost in identical places in act VI in both plays. VIII 29-30 of the Ullāgharāghava are mere imitation of the VII 97-98 of the Anargharāghava, and the whole of the act VIII in the former play seems to have been inspired by act VII of the latter, though here one may be tempted to say that the poet may have also seen the portions describing Rāma's return to Ayodhyā in Canto XIII of the Raghuvamśa and act X of the Bālarāmāyaṇa of Rājasekhara (Circa 900 A. D.)

6 Keith, Sanskrit drama, pp 223 ff.

7. Ibid, p 226. Unmattarāghava of Bhāskara Kavī of unknown date, though a one-act play, seems to have been influenced at least in its nomenclature by the plays like the Anargharāghava.

8 Kṛṣṇanāchārī, Classical Sanskrit literature pp 638 f.

9 Catalogue of the Jama Bhandar at Patan, p 301, Jinaratna-kośa, p 7.

10 Catalogue of Jama Bhandar at Patan, intro, p 52.

The Ullāgharāghava betrays some influence of the Abhijñānaśākuntala. The scenes in which Sitā goes to Ayudhyā and the grief of Janaka at the separation from his dear daughter is expressed, are reminiscent of similar scenes in the fourth act of the great drama of Kālidāsa. When Someśvara wrote

नक्षपरिणीता द्रुहिता गच्छन्ती इतिगुहाय बभूवाम् ।

परमाथेदेविनामपि वैकुण्ठश्च विरचयत्येव ॥ ((I 10)

he must have in his mind the following half-verse from the Śakuntalā, 'put in Kanva's mouth—

वैकुण्ठश्च सम तावदीदृशमहो श्रेष्ठोदयदीकस ।

पीडयन्ते गृहिण्यः कथं नु तनयाधिरक्षेयदुःखैर्न वै ॥ (IV 5)

And Satānanda's instruction to Sitā—

‘गुभूषा श्वसुरे नानान्द्रु नलिः श्वभूषु यात्रतिः (? वदत्रात्रिः ?)

पत्नौ तत्परता तुल्यं च वचस्तन्मित्रवर्गे शुची ।

साङ्ख्यं कुलबाणिकासु विनयः पूज्ये तनौ सद्युतिः

मार्गोऽयं मुनिपुङ्गवैन्दु'गदशा श्रेय भिद्ये वक्षित ॥ (I 21)

appears to have been based on the famous verse in the Śakuntalā spoken by Kanva, beginning with the words गुभूषश्च गुरुः० (IV, 17)

In the second act of the Ullāgharāghava, Rāma protects Sitā from the bee which was attracted by the fragrance of her mouth and addresses him a verse आतश्चक्रे अमर भवता (II 35), which is inspired by a similar scene in the first act of the Śakuntalā and the verse चलापाङ्गां दृष्टि० (I 20)

The Sanskrit drama was generally under the influence of the court, and though the audience was mixed, its worth was judged by the learend who were intent on discerning poetic beauties or defects. The result was that the poet attempted to introduce as many lyric verses as he could, and consequently the action and dialogues suffered. This process can be seen in full development in Mūrārī, Rājasekhara and other later dramatists, in whom we find subordination of action to description, and the degeneration of the description into a mere exercise in style and in the use of alliterations¹¹. We find here features also in Someśvara, h

being the child of his age. At some places he has made the things lengthy, e. g. whole of the fourth act is devoted to the long and tedious dialogues between two Gandharvas. The second act describes the beauties of the garden, and a part of the last act gives a large number of verses in epic style about several geographical places from Lankā to Ayodhyā. This was partly due to the fact that the plays for their reputation depended largely on being read, not witnessed, however important it may have been for the poet to secure the honour of public performance.

But the merit of Someśvara's work lies in the fact that though it exhibits all these characteristics of the later drama, prose as well as verses in it are written in an elegant and effective style, which has always marked his compositions. He has tried to dramatize the whole of the Rāmāyaṇa, but has utilized his long and unwieldy subject-matter in a judicious way, as a result of which his acts generally do not degenerate into something like separate plays, as has happened in the case of the Bālarāmāyaṇa of Rājaśekhara. In the end, a number of lyric verses can be cited as poetic achievements of Someśvara. Rāma being abashed at his praise for his valour before Paraśurama expresses exemplary modesty—

भयं जीर्णं त्रिनयनधनु यन्मया दैवयोगात्
यत्ससोऽहं क्षिप्रुरिति रणे दैनतेयेन चाहम् ।
लोकं प्रीत्या तदपि किञ्च मे पीरुष भावमायो
वार्धं, कार्या न खलु महतां गह्वया निर्निमित्तम् ॥ (II 9)

Jatukarna, a pupil of Vasiṣṭha, describes Daśaratha sitting with Rāma, comparing him with a great Banyan tree—

राजा राजस्थनेनाय सुतेनान्तिकवर्तिना ।
प्ररोहणात्सतुल्येन बटवृक्ष इवोज्जत ॥ (II 44)

And Daśaratha, deeply aggrieved at the idea of Rāma's banishment, expresses his agony—

मातृ शिषे तपनसात शिभो नभस्वान्
सर्वं हि विश्वं तद्विद् वदत प्रसङ्ग ।
का दुर्दशेयमधुना मम वर्तते य-
न्मूर्च्छां नु गच्छति न गच्छति जीवितव्यम् ॥ (III 18)

Touching farewell of Rāma to Ayodhyā and its people—

आसन्नगोनचरिन्नचिन्नदक्षिरप्रासादं शुभं नम-
 र्त्वा नम्रे सुकृतामुरक्तजनतामैश्वर्यामयीं पुरीम् ।
 आगच्छे पुरवासिन' सधिनव युष्मानिहायुष्मति
 यमाभारं नरते समुद्धरति च स्वस्त्यस्तु गच्छाम्यहम् । (III 35)

And a charming description of the moon-rise—

प्रह्लादं मममथस्य त्रिभुवनवनितामानमीमावकृष्टं ये
 केवर्त्तः, केरवाणां प्रियसुहृदस्तत्त्वोत्तसा शैलराजः ।
 पान्थस्त्रीयामपथ्यं, रथचरयाममूचक्रपालदय काजः
 शृङ्गारस्वीवकारं किरति रतिमसाजोषधीनामधीश ॥ (IV 53)

Rāma's dejection when he knew that Sītā was carried away—

हृष्टिः स्पष्टं तदगतमपि मेचते नाश्रुमिश्रा
 दूराद्धाने नहि पदुरव वापकुण्ठश्च कथटः ।
 पादव्रजं प्रचलिषुमिव न यमं मुह्यतो मे
 तर्ह्येवैषी कश्चिद्विरयम् अस्त पश्य स्वमेव ॥ (V 40)

IV—ISLAMIC CULTURE SECTION

(13) SHAH WALI ALLAH ON PREDESTINATION

by

PROF FAZAL MAHMUD ASIRI, M.A.

Predestination, an integral part of the faith of a Muslim, has been debated through the ages, without being decided in favour of anything, for or against it. Actually theologians and scholastics were counselled to take it up against the charges of the sceptics and the non-believers and to explain away the apparent contradiction of the "Predestination and the punishment for human actions" given in the scriptures. Predestination, argued the sceptics, makes punishment for actions meaningless, and if it takes place, it would be nothing but sheer injustice. Nearly all eminent scholars and theologians in Islam including Ibn Hazm, Razi, and Ghazzali, have tried to give an answer to this charge. Shah Wali Allah too has explained this controversial point in his *Hujjatullahi Balighah* in his own peculiar way. But I must admit here that his answer to this question is as complicated and confusing as that of any of his predecessors.

According to Shah Wali Allah, all-things-to-be, their nature and time and mode of appearance, were fixed in a regular chain of cause and effect long before the process of emanation started. Divine Will is actually the planner of all these things and the *Will* of man is just like 'a reflection in the mirror' *was a wis* the former. As for the punishment and reward, they are nothing but the natural outcome or consequences of the actions.

"The deeds of men are primarily determined by their individual *Will*. But as for the *Will* itself it is controlled from without. A man's state in this respect is similar to one who intends to throw a stone. He does not possess a power to make the stone move without supplying force to it. Now the question arises, if the deeds are created by God and also the *Will* of man, then why should man be punished for them?"

"Reward and punishment, as a matter of fact, are nothing but application of some divine acts on other acts. At first, God creates one state in a man and then He creates another (of pain or comfort) in him relevant to the first state. This can be put in another way. At first, one state is created in man and then another state follows as an indispensable and unavoidable outcome. It is just as the raising of temperature of water is to make it ready for the process of evaporation.

"In reward and punishment man's choice and acquisition are not conditioned by reality. That is Nafs-i-Natiqa does not receive effects of the deeds which are not supported by it, and God does not punish or reward any one for the deeds which do not effect the Nafs-i-Natiqa. As it is proved so far, it can be easily understood that the choice or ikhtiar which has no permanent entity, can stand as a condition to reward and punishment, and can create a second state" (Hajjat Vol I, 334)

At another place Shah Wali Allah discusses the same problem in the following words

"Whether anything will materialise or not is decided by the *Will* or *Intention* in the Highest Heaven or in the place lying between *Mala' A'la* and *Tajalli' A'sam* (the Sphere between Angels and Divine Illumination). The means to be adopted for the appearance or otherwise of a thing is also fixed there without the possibility of any state of suspense. The Philosophers who believe that doing or not-doing of a thing lies purely in the ikhtiar or will of man, have not realised the nature of this Will of the Highest Heaven

"Our argument against the belief of the philosophers is that when a man intends to take a pan, to his mind lifting or not-lifting of it is equal. But the superior expediency (Maslihat Faqani) has already decided what shall actually take place . .

"It is possible you may think that such a state suggests ignorance of the superior expediency, that is, what has made appearance of the thing necessary? If so, how should it be a point out of the points of Truth? My answer to this is, that there is no such thing as ignorance in this case, but, on the other hand, it suggests cognisance or *Knowledge* as also the fulfilment of the truth. It would be ignorance if it were said that that thing is not necessary. All religions deny this ignorance as they express their faith in the providence or Fate. That is, it is believed by all that 'What has befallen you was inevitable, and what has not befallen you was impossible.'

"When you say doing or not-doing of that thing is right it is a true knowledge and not ignorance. For instance, if you see a person doing a thing, you may think it is done out of compulsion as a stone when thrown may run on and on. But that is not correct. Or if you say that it is done without any cause or force applied from outside, your observation would again be wrong. That is, if you believe that a man's will only carries out the orders of the superior expediency and personally one does not feel an urge for it, it is wrong. The actual position lies between the two-personal will and compulsory force from without. That is to say, personal will is an effect which does not go against its cause and that with the cause already there the action cannot

be avoided The position and the state of the personal *will* is that it gets pleased or displeased by its own state Otherwise, by itself, it has no concern with the higher control

"If you believe that doing of a thing or not-doing of it was equal for you, you preferred doing it and that *will* of yours is the real cause of it, you will be right in one respect, because the religion has mentioned about this *will* in order to make the commands reasonable" (Vol 1 50)

"According to the Hadith" says Shah Wali at another place discussing different grades of predetermination, a muslim's faith is not perfect unless he believes in the power of determining *good* and *evil* by Fate" That is, all what has come upon one whether it is good or evil is the work of Fate Providence, in other words, is only fixing of the causes for the effects, and once the causes are fixed, there is no possibility of avoidance of the effects

The order of fixation of the causes, says, Shah Wali, lies in five grades

1. In eternity God decided to create a universe and give it an appropriate form, with the complement of all necessary qualities, aptitudes, and relative attributes After that God, by his perfect knowledge, designed a particular shape for every species and assigned it a place in the order of things of the universe-to be, (By universe I mean entire creation)
- 2 The second grade is of the fixation of values of everything about fifty thousand years before the creation of the universe God created the ideal forms and then fixed the time of their material appearance For instance, He fixed the time of the appearance of Muhammad, and everything concerning his life That is, how Abu Jahal will oppose him and how, on account of that opposition, he will be condemned, all was determined
3. The third grade is the creation of Adam and the moulds of all of his progeny in the world of similitude (Alam i-Mithal) By assigning light or darkness to each human form, God also fixed capacity for virtue and sin in all of them They were given the power of understanding their own self and the Divine Existence
- 4 The fourth grade is measuring and judging by angels of children in the womb as the souls enter their forms. The angels come to know by divine illumination of the

future actions of the children and they behave with them according to that

- 5 The fifth grade is regulating of the events before they descend upon the earth, from the Haziratul Qudus. At first, an ideal form of each event comes to the world and a news concerning it spreads far and wide. Shah Wali saw himself many times these ideal forms of the events.

The events created in the higher heaven descend to the earth according to the Record prepared in Eternity and preserved in the protected Tablet (Lauh i Mahfuz). But, sometimes, events before they change from ideal form into a material one, are cancelled. But this cancellation of events is restricted to the ordinary events, which have no bearing on the system of the universe. The events or the proposed causes of the effect by which the life of the universe is maintained regular are inevitable. They are not at all cancelled. The prayer of a man or a good deed such as giving alms to the poor prevents any evil from materialisation. But that too is written in the Great Record that such an event will be cancelled for such and such reasons.

(14) THE ADMINISTRATION OF MU'AWIYAH

by

MOHAMMAD IQBAL ANSARI, FAZIL (NADWA), M A , B TH
(ALIG)

Few men in the long and chequered history of Islam have been so grossly misunderstood and misrepresented as Mu'awiyah b Hbi Sufyān, the founder of the Umayyad Dynasty. He lived in a time of inflamed passions, and so he has been painted either with the pallets of love or with the scalpet of hatred. Both these extremes are as unilateral and unjust towards the man as towards truth. In this paper my endeavour has been to judge Mu'awiyah as an administrator and assign him his proper niche among the muslim administrators. I have intensively and critically examined all the available arabic works on the subject and have, so far as possible within the limited space and time at my disposal, done my best to throw light on the administration of this great historical personage, who displayed unique genius in this particular sphere. He divided the country into various provinces, established new officers, organised police force, built up cantonments, developed agriculture, carried out great irrigation schemes, sank wells and built dams, gave new life to the army, founded Arab thalassocracy and reformed the public treasury.

Religious Works

The orthodoxy has generally depicted Mu'awiyah as a secular ruler and he appears to be so when compared to pious Caliphs. But in the light of his services to the religion we may assert that he was religious at heart. He purchased at the high cost of 700¹ dinars or twenty thousand² dirhams the sacred shawl of the prophet given to Ka'b b Zuhair in reward for his famous panegyric about the Prophet which was inherited by all the succeeding Caliphs and they used to wear it on the occasion of the two 'Ids.

His attitude towards the mothers of the Muslims, the wives of the Prophet, was praiseworthy. He always paid them his best respect and regard. Beside the intermittent amounts of five or ten thousands he sometimes presented to 'Aisha, the famous mother of the Muslims, a

1 Alusi V 3, p 133

2 al-Kamil V 3, p 105

sum of one lac outright³ Once she gave to Munkadir b. 'Abdullah a sum of ten thousand out of the money received from Syria⁴

As his last request he enjoined to put in his eyes and mouth the relics of the Prophet—a little of his hair and a pairing of his nail, which he had preserved—and leave him alone, with the most Merciful of the Merciful⁵

No separate organisation for the propagation of Islam in his reign is traceable, nevertheless every opportunity was availed of and Islam made gigantic progress. A large number of Barbarians from North Africa adopted Islam and to check their mutiny and frequent apostasy he founded the city of Qairawan. A good number of Romans, too, embraced Islam. The vesture of the Holy Ka'ba used to be of an ordinary cloth in the days of first two Caliphs, 'Uthmān, the third Caliph, was the first to cover it with a costly one. Mu'āwiyah decorated it with embroidered cloth and permitted the stripping of the vesture, for before that the new one was thrown over the old⁶, and appointed servants for its maintenance⁷. A number of mosques were built during his reign and the old ones were repaired. Ziyad expanded the great mosque of Basra and had it constructed anew with bricks and mortar⁸. After the conquest of Cyprus a number of mosques were constructed along with the Muslim colony⁹, and 'Uqbah b. Nafi' constructed a grand mosque for Juma'h Prayers¹⁰. At Basra Abd al-Rahman b. Samurah got a mosque constructed in the Kabul Style¹¹. Maslamah b. Mukhallad introduced the addition of minarets to the mosques of Egypt¹².

Beside this expansion in the mosques, he also did his best to see that the commands of Allah and the instructions of the Prophet were rightly observed, on one occasion he is seen teaching people how to perform ablutions¹³. On another occasion he is found differentiating between obligatory (Fard) and the optional (Sunnah) and proclaiming on the pulpit, "I have heard the Prophet that the fast of 'Ashurah is not obligatory. I keep fast today, every one amongst you may keep it or break it as he pleases¹⁴". When he saw the women decorating themselves

3 al-Mustadrak V, 4, p. 13

4 al-Tabaqat V 5, p. 18.

5 al-Suyuti p. 135

6. Ist'ab V I, p. 262 al-Suyuti p. 135

7 Ya'kubi V II, p. 283

8. al-Baadarī p. 355

9 Ibid p. 160

10 Mu'jam V 7, p. 193-194

11 al-Baadarī p. 404.

12 Isabab V 3, p. 855

13 Abu Daud Ch on the Ablution of the Prophet.

14 al-Bukhari Ch on the Fast of 'Ashura

with the artificial locks of hair, he ascended to the pulpit with the same in his hand and declared, 'I have heard the Prophet saying that the Israelites were ruined when their women used this'¹⁵ When Jabalah b. Suhaun, saw rope round his neck and a child leading him and asked what he was doing Mu'awiyah replied "I have heard the Prophet saying, "who has a child let him act towards him as a child" Such was his enthusiasm to follow the example and carry out the commands of the Prophet

Public Reforms

Apart from the expansion of the state and the spread of the Islam, Mu'awiyah did a lot for the interest of the public and welfare of the people at large. "He continuously interested himself in agriculture. He paid special attention to the development of the province, least favoured by nature, the Hijaz. His example which was copied by his relations and most influential contemporaries, brought this region a century of prosperity under the Umayyads such as it was never to see again. In the land of Mawsina and Mecca and Taif, Mu'awiyah carried out great irrigation schemes, wells and built dams'¹⁷

Due to these canals there was a huge increase in the productive capacity of the land and the danger of famine was completely removed. Mu'awiyah himself was deeply interested in this project, some of the most important and noteworthy canals built under him are 'Kizamah, Azraq, and Shuhada'¹⁸. Ziyad got reconstructed the Ma'qal¹⁹ canal which was formerly dug in the reign of 'Umar and was damaged²⁰. His son, Ubaidullah, the governor of Mesopotamia, constructed a canal through the mountainous region of Bukhara²¹. Beside the canals, dams were built in the valleys to hold back water in the rainy season²². The increase in the output due to these canals can be apprehended by the fact that in Medina and its suburbs alone one and a half lac "wasaq" of dates and one lac "Wasaq" of wheat was produced.

Mu'awiyah founded a number of new towns and rehabilitated some of the deserted ones. Mar'ash, an old deserted town of Syria, was reconstructed and rehabilitated. The famous town of Qarawan²³ which afterwards became the central place in North Africa, was founded

15 al-Bukhari Ch. on Adab

17 Enc. of Islam V 3, p 618

18 Sahmudi V 2, p 117

19 al-Mustawfi p 289.

20 Baladuri p 366

21 Tabari V 7, p 169

22 Sahmudi V 2, p 321

23 From persian Karawan, whence Eng. caravan, see Hitti p 191.

by 'Uqbah b Nafi' who used it as a base against the Barbar tribes²⁴. A body of persians were transplanted in the year 42 A.H. by Mu'awiyah from Ba'labak, Hims, and Antioch to the Sea coast of the Jordan i.e. Tyre Acre and other places, and he transplanted in the same year or one year before or after certain Asawirah (persian armed Cavalry) from Basra and Kufa and certain persians from Ba'labak and Hims to Antioch²⁵. In the year 49 or 50 A.H. he also made some of the Zutt and Sayabijah of al Basra to settle at Antioch²⁶. He also settled certain artisans and carpenters along the sea coast to improve industry²⁷. But more important than this was establishment of new Muslim colonies at different places, especially on border regions, which ultimately reduced the danger of foreign invasions and the Muslim population increased in newly conquered towns. Such new colonies were founded at Antakir-yah (Antioch)²⁸, Phodes²⁹ and Arwad³⁰ respectively in 43 A.H., 52 A.H., and 54 A.H.

'Umar had fixed a sum of ten dirhams as stipend for the infants of the warriors which varied from time to time. Bu'awiyah retained it with the amendment that it was given after weaning.

To ward off the public against wild beasts and venomous reptiles has always been considered creditable for a ruler in civilised countries. Even in this respect Mu'awiyah does not lag behind and we find him taking a wise step against the scorpions which became a source of permanent trouble to the inhabitants of Nasibin³¹.

Civil Administration

What distinguishes Mu'awiyah from other Umayyad Caliphs is his extraordinary administrative capacity and his matchless political insight. He was the first Caliph and the founder of the Umayyad state; naturally his reign should have been incomplete but even if cursorily glanced it comes out as a model of civilised state, and none of his successors have achieved so much in the administration of the state as a whole.

The credit of his successful administration goes to his intuition in choosing the ablest administrators and the best leaders as his lieutenants. He had at his disposal the best services of the most noteworthy

24 Mu'jam V 7, p. 194 Hitti p 213

25 al-Baladuri p 117

26 Ibid p 162

27 Ibid pp 110, 148

28 Ibid p 154

29 Ibid p 244

30 Ibid p 464

31 Mu'jam V 8, p 293, Baladuri p 178

administrators and the counsellors of the time—'Amr b al As, Mughirah b Shubah and Ziyad b Abi Sufyan and took their advices in all important matters. They are considered to be amongst the foremost sagacious of Arabs³². To the names already mentioned we may add those of Dhask b Qais, Abu al-A'war al-Sulami, Muslim b Uqbah, Busr b Abi Artat and Habib b Maslamah³³.

For the administration of a country it has been the practice to divide it into different provinces. Mu'awiyah also followed it and retained the distribution effected by 'Umar, the new conquests in the East were added to Khurasan and those in the West were amalgamated into Egypt. Each province had a governor and a number of 'Amils (Administrators) for different districts and towns. While selecting the candidates, Mu'awiyah gave special attention to their abilities for the posts assigned to them. Ziyad, also, was a great expert in the matter and the qualifications prescribed by him for various administrative services are preserved in the books of history³⁴ and deserve to be followed.

Police force has always been regarded indispensable to maintain internal peace of the country, Mu'awiyah paid special attention to it and deputed adequate police force in Mesopotamia which had been the scene and centre of internal troubles and Kharijite outbursts. Forty thousand policemen were deputed in the town of Kufa alone and five hundred of them to watch the Mosques³⁵. Sufficient arrangements were made to have strict watch over history-sheeters. Mu'awiyah ordered Abu Darda to take down the names of mischief-mongers and scoundrels at Damascus³⁶. Ziyad appointed Ja'd b Qais al-Lami to keep a vigilant eye over the riotous and seditious people³⁷. The result of such measures was all round peace and safety prevailing everywhere. No body could dare to pick from the way a lost thing, women passed nights alone with their doors wide open. Ziyad used to say that even if a piece of rope was lost between kufa and Khurasan he would certainly know the offender. One night he heard the bells ringing in a house and he was told that the people were watching the house. He asked them not to do so and added that he himself would be responsible for their loss, if any³⁸.

Mu'awiyah was first to use the post (Barid) for the speedy transmission of the news and of ever changing affairs. Philologically "Barid" means twelve miles and as the distance they could manage between two post stages was so many miles so they named the system

32. al-Suyuti p. 138

33. Encyclopaedia of Islam V. 3, p. 618

34. Ya'Kubi V 2, p. 280.

35. Tabari V 7, pp. 77-89

36. al-Adab al-Mufrad section on Zann p. 188

37. Tabari V. 7, p. 78.

38. Ibid pp 77-79.

after it. However, the system was that trained horses were put at a number of places. When the carrier of the urgent news arrived at one of these places and his horse was tired, he mounted in its stead a rested horse and so he would do the same at the next place, and the next till he arrived speedily.³⁹

Another invention of Mu'awiyah's in administration was the 'despatching registry' or the office of the seal (Diwan al-Khatam). 'Abduillah b. 'Aws al-Ghassani was appointed to it and was entrusted with the seal bearing the inscription

(Every deed has its meed)⁴⁰ or

(There is no power but with Allah)⁴¹ This office was considered one of the most important offices and had a continuous tradition to the middle of the 'Abbasid dynasty—then it was abolished.⁴² Its function was that there could be an office with 'Civil' servants in it when an official memorandum came from the Caliph with an instruction, the memorandum was brought to the office, a true copy of it was made, it was then pierced by a thread and sealed with wax as is done nowadays with legal documents. It was finally stamped with the seal of the officer in-charge of this office.⁴³ The reason of Mu'awiyah's instituting this office was that he commanded one lac dirhams to be given to a man and he opened the document and made it two lacs. When the account was taken to Mu'awiyah he disowned that and said, "I only credited him with one lac." Then he made him refund it and created the registry of the seal from that day, so that memoranda should be despatched under seal, no one knowing their content, and no one being able to alter them.⁴⁴

Mu'awiyah took keen interest in reforming the finances. "He used the business experience of the Sarrunids to organise the financial administration. This fiscal reform gave him the resources required to maintain his armies, carry out desirable public works and pay the subsidies necessary to secure the success of his plans.⁴⁵ "He began by revising and reducing the enormous pensions granted by preceding governments without regard to the services rendered to the state. Down to his time the central treasury of the Caliphate had been supplied by intermittent and always unwilling contributions extorted from the provinces.

39 al-Fakhri p 148

40 al-ti p 136

41 al-Tanbih p 262.

42 al-Fakhri pp 148-149, al-Su asserts that it continued with the 'Abbasid Caliphs to the *vide* al-Suyuti p 136

43 al-Fakhri p 149

44 al-Fakhri p 149

45. Ibid p 149, al-Suyuti p 136

Mu'awiyah, endeavoured to settle the amount to be paid by each province and to regularise its collection. Under him the treasury ceased to be a relief fund which the conquerors claimed to use as they pleased. He turned it into the treasury of State intended to cover general expenses to secure the representation and the defence of the empire⁴⁶ "

The Muslim coinage, also, owes its origin to the creative genius of Mu'awiyah. Down to his reign the Muslims had no special coinage of their own and chiefly used Byzantine and Persian money, either imported or struck by themselves. On the request of Ziyad he struck first black dirhams which proved defective⁴⁷. He also struck dinars on which was inscribed the effigy of a man girded with a sword⁴⁸.

The reign of Mu'awiyah is also remarkable for justice, impartiality and indiscriminate. A number of responsible and important posts were assigned to non-muslims. The Caliph's physician, Ibn Uthal, was a christian whom he afterwards made financial administrator of the province of Hims—an unprecedented appointment for a christian in the Muslim annals⁴⁹. Sarjun Ibn Mansur⁵⁰, another christian, was the private secretary to the Caliph. The Umayyad poet laureate, al-Akhtal, belonged to the Taghlib, christian Arabs of al-Hirah⁵¹.

Not only were non-Muslims given posts in the state but their religious and civil rights were also respected. A mosque was constructed near the cathedral of St John in the Caliphate of 'Umar. Mu'awiyah intended to expand the mosque which would include the church. When the christians expressed their unwillingness to the proposal he dropped the idea completely⁵². 'Uqbah b Nafir', the governor of Egypt was in need of a plot for his personal requirements. His servant asked him to occupy some tract uncultivated but he rejected the proposal and remarked that it was a condition of the agreement between the clients (Dhimmies) that no piece of land would be taken out of their possession⁵³.

An efficient judicature forms an inseparable part of a well-organised state. Beside appointing Qazis at different places to decide local cases,

46 Encyclopaedia of Islam V 3, p 618

47 Encyclopaedia of Islam V 3, p 621

48. Encyclopaedia Britannica V 5, p 33

49 Kitab al-Nuqud p 32-33

50 Ya'kubi V 2, p 265 Hitti p 196

52 Tabari V 2, p 283.

53 Hitti p 196

54 Baladuri p 331

Mu'awiyah himself provided an opportunity for high and low, without any discrimination, to approach him personally every day, in the mosque with his grievances and seek their redress. It has already been mentioned that it formed the part of his daily routine. But it was not the case with the Caliph only, his governors too followed suit. Ziyad, generally depicted as unjust and tyrannical, was also very particular to maintain justice. Because of the heavy work and responsibility of the governorship of the two provinces of Kufa and Basra he seldom had an opportunity of coming in contact with the people at large, so he ordered his subordinates and his personal staff to present before him public grievance.⁵⁵

Military Organisation

For the maintenance of peace at home and the continuance of conquest abroad and defence against any threat from without, Military force is the most important factor. Umayyads had enjoyed the privilege of commanding the armies for generations. The first Umayyad Caliph displayed his ingenuity in the successful organisation of land and naval forces. He recruited the soldiers, then formed them into a regular army, wonderful troops always ready to play their double part, the Jihad abroad, and the maintenance of peace and the unity of empire at home.⁵⁶

His great work was the creation of the Syrian army of troops blindly devoted to their sovereign. It formed the great military reserve of the empire for his successors, and inexhaustible nursery of soldiers and leaders. He was able to keep in training by annual invasions of Byzantine territories, Razzias on a large scale rather than campaigns with a definite plan of conquest. By thus keeping the enemy engaged at home, he managed to defend his own frontiers very efficaciously.⁵⁷

If after his ascension to the Caliphate, he rarely left Damascus—henceforth the official capital—to lead his armies in person, he nevertheless was still the 'real organiser of victory'. He looked to the comfort and the equipment of the troops, doubled their pay and saw that they were paid with a regularity hitherto unknown. His rival, 'Ali said that on the call of Mu'awiyah the Syrian army 'would take the field without demanding pay, not two or three times a year only, wherever it pleased its leader to take them'.⁵⁸

For the first time in the annals of Islam, Mu'awiyah divided the army into two—Safiyah and Shat'iyah—to the seasons and climates of different countries. The Shat'iyah or the winter army, was to fight in

55 Maqrizi V 1, p 208

56 Ya'Kubi V 2, pp 279, 280

57 Encyclopaedia of Islam V 3

58 Ibid p 618

the winter season and in cold regions. The Safiyah or the summer army, was to wage war in hot countries. He, also, introduced the use of catapult on a large scale. In the siege of Kabul the rampart was stoned and broken by the catapults⁵⁹

He constructed military fortresses and cantonments at all important and strategic centres. He especially fortified Syria which was in constant threat of Byzantine incursions and reconstructed there the ruined Roman fortress named Jabalah⁶⁰

A fort was erected for Jabalah outside the old Greek one which was inhabited by monks and others devoted to religious exercises. Antartus (Tertose) was a fortified town which was captured by 'Ubaidah and was evacuated by its holders. Mu'awiyah built Antartus and fortified it giving the fief to the holders of the fort. The same thing he did with Maraqiyah and Bulunyah⁶¹. A new fortress at Rhodes was built which remained a military centre for seven years⁶². A fortress named Qasr Khal was built in Madina⁶³. The cantonments were built at Cyprus and Arwad and the cities of Qairawan and Mara'sh were founded chiefly for military purposes⁶⁴.

Arab thalassocracy also dates from the glorious reign of Mu'awiyah. He organised the Arab navy while his lieutenants utilised it for the conquests of Cyprus and Rhodes and on two occasions his son Yazid, besieged Constantinople. He was so fond of maritime adventures that he succeeded at last in obtaining the permission of 'Uthman and invaded Cyprus with 500 battleships. On resuming the Caliphate he did his best to improve the navy which in a few days surpassed the Byzantine navy. He installed shipyards to manufacture battleships on all important coast⁶⁵—towns, the first of its kind was built in Egypt in 54 A.H.⁶⁶, other shipyards were at Urdun and 'Akkah⁶⁷.

In the days of 'Uthman the navy and the land forces were under one supreme command. But the improvement he made in the navy necessitated a separate command for it and Mu'awiyah was the first to introduce the office of the admiral as the supreme commander of the naval forces. 'Abdullah b Qais al Harithi was one of the admirals

59. Encyclopaedia of Islam V 3, p 618

60. al-Kamil V 3, p 174

61. al-Baladuri p 140

62. Ibid p 140,

63. Ibid p 344

64. Ibid p 160, 6 and 7 Ibid p 124

65. Hush al-Muhazrah V 2, p 199

66. al-Baladuri p 144

67. Usudulghabab V I, p 297,

who led fifty sea invasions wherein not a single muslim was lost. Janadab b Abi Umayyah was another famous admiral who continued his activities even in the reign of Yazid⁶⁸

These tremendous reforms in all the realms of the empire, made him the first sovereign of Islam, the first ruler to enjoy a definite and independent authority. When writers, jurists, encyclopaedists and compilers of anthology have to quote a trait or saying illustrating kingship or the conduct of the state, they rarely hesitate to credit it to Mu'awiyah⁶⁹. He was not only the first but also the most perfect type of Arab King, and not only the father of a dynasty but the second founder of the Caliphate after 'Ummar⁷⁰. To his Umayyad successors he bequeathed a precedence of clemency, energy, astuteness and statesmanship. He was a good father and a devoted husband, we find him conscientiously performing his religious duties and dying a good Muslim⁷¹.

68 Encyclopaedia of Islam V 3, p 621.

69, Hitt: p 194

70 Encyclopaedia of Islam V. 3, p 679

(13) A PAPER ON "SHAYKH 'IRĀQI'S STAY IN INDIA"

by

DR YOG DHYAN ANUJA, M A PH D ,

It is believed that Shaykh Fakhr u' d-Dīn Irāqī left Iran in the company of Qalandars and came down to India. Finally he was at Multan in the monastery of Shaykh u' l-Islām Shaykh Bahā u' d-Dīn Zakariyyā. The Shaykh recognised Irāqī's qualities and conferred upon him his special *khirqā*¹ and specified a cell for his *chilla*, or the quadragesimal secluded devotion².

Closing his door upon the visitors, 'Irāqī spent ten days³ of solitary retirement in the cell. On the eleventh day he fell into a trance, and in that state he composed⁴ the following ghazal⁵ which, with eyes full of tears, he was heard singing in loud tones

نصرتین باد! کالدر جام کردد چشم مست حوایں رام کردد

Now Shaykh Bahā u' d-Dīn Zakariyyā was a follower of Shaykh u' sh-Shuyūkh Shihāb u' d-Dīn Suhrawardī and, according to the institutes laid down by him, it was incumbent upon the disciples to keep

1 (i) T H L, Fol 180b, (ii) T F N, p 405, (iii) K G L, p. 691.

2. (i) D A O, p 10, (ii) M A S, p 32, (iii) N. J N, p 392 (iv) M S B, p 46, (v) T H L, Fol 130b, (vi) H R K, Fol 187a, (vii) L N B, Fol 592a/1188

3 (i) N J N, p 392 gives *یک ماه* a month or two for *چهارده* apparently a misprint (ii) T H L, Fol 180b, says 'in the first chilla' in place of ten days. The following give ten days — (iii) D A O, p 10, (iv) M A S, p 32, (v) M S B, p 46 (vi) H. R K, Fol 187a, (vii) L N B, Fol 592a/1188

4 (i) T S B, p 216, says that on a certain night when Shaykh Bahā ud-Dīn Zakariyyā happened to pass by the door of 'Irāqī's closet, he heard that 'Irāqī was humming the tune of this poem. This account is more or less followed by — (ii) M S K, p 121, (iii) T F N, p 405, (iv) M S L, under 'Irāqī (v) Q A L, Fol 126

5 The full ghazal is given in the following — (i) K S L, Fol 33b, (ii) G M K, Fol 129b 130a, (iii) D R J, Fol 45a-b, (iv) D R B, Fol 44b-45a, (v) L B C, p 125-126

is strictly occupied in sacred recitations and divine meditation, and not to indulge in diversions. When some of 'Irāqī's fellow-disciples heard this poem they disapproved of it and protested⁶ to the Shaykh. The Shaykh, however, is said to have silenced them with the remark, "For you these things are forbidden but not for him."

A few days elapsed when, on a certain day, Shaykh 'Imād-u' d-Dīn,⁷ while passing through the market place heard that some merry-makers were singing these verses of 'Irāqī to the accompaniment of musical bells and instruments¹. Going ahead, when he passed by the side of the tavern, he heard the same song being sung there too. On his return to Shaykh Bahā-u'd-Dīn Zakariyyā, he explained the whole situation to him, leaving it to the discretion of the Shaykh to look into the matter.

"Would you repeat what you have heard?" said the Shaykh²

"I heard up to this verse," replied 'Imād-u' d-Dīn³ and he read out the last line of 'Irāqī's poem —

چو خود کردد راز حبشش فاش عراقی را چرا بدنام کردد

"He has attained his goal!" exclaimed the Shaykh on hearing the closing verse

He stood up and personally went forth to the door of 'Irāqī's closet

6 (i) M A S p 32, (ii) D A O, p 10, (iii) L N B, Fol. 592b/1189

7 As given in D A O, p 10 and (ii) M A S, p 32. The following works simply say, 'one of the companions' — (iii) N J N, p 393, (iv) L N B, Fol 592a/1188 (v) M S B, p 46, (vi) H. R K, Fol 187a

1 According to D A O, p 10 and M A S, p 32-33. The following works tell of the performance in the tavern but do not mention the 'market place' —

(iii) N J N, p 393, (iv) M S B, p 46, (v) H. R K, Fol 187a

2 According to D A O, p 10 and M A S, p 33, (iii) L N B, Fol 592b/1189 says that on receipt of the report, the Shaykh got up and proceeded to the cell of 'Irāqī. There he heard from him the last verse and remarked, "You have attained your goal."

3 (i) D A O, p 10, (ii) M A S, p 33

"Why, these prayers in the tavern, 'Irāqī! Now come out!" said the Shaykh to him⁴

'Irāqī came out and placing his head on the feet⁵ of Shaykh Zakariyyā, he began sobbing⁶ till the Shaykh, with his own pious hands, lifted him up from the dust. It is said that thenceforth he did not allow 'Irāqī to remain in retirement⁷. Shaykh 'Irāqī is stated to have composed the following ghazal at that occasion⁸ —

در کوی حُرّات کسی را که نیاز است
مشیاری و مستطیش همه غین نیاز است

The Shaykh forthwith took the cloak off his august person and clothed¹ 'Irāqī in it. It was on the same night², or immediately after, that the Shaykh performed the marriage of his daughter, the 'very Rābi'a' in point of virtue and modesty³, with 'Irāqī and from this daughter of Shaykh Zakariyyā, 'Irāqī got a son who was named Kabīr-u'd-Dīn⁴.

4 (i) D A O, p 11; (ii) M A S, p 33, (iii) L N B, Fol 592b/1189

5 (i) D A O, p 11, (ii) M A S, p 33, (iii) N J N, p. 393, (iv) M S B, p 46, (v) H R K, Fol 187a, (vi) L N B, Fol 592b/1189

6 (i) D A O, p 11 and (ii) M A S, p 33

7 (i) D A O, p 11 (ii) M A S, p 33, (iii) N J N., p 393, (iv) H R K, Fo 187a (v) L N B, Fol 592b/1189

T. S B, p 216, states that 'Irāqī in a period of four years, completed the course of fourteen *chillas*. It is followed by M. S L

8 (i) D A O, p 11 and (ii) M A S, p 33

The full poem is given in the following —

(i) K S L, Fol p 85a, (ii) G M K., Fol 124b, (iii) K N K and K N L, p 80, (v) K I L, p 74, (vi) D R J, Fol 82a (vii) D R B, Fol 72a

1 (i) D A O, p 11, (ii) M A S, p 33, (iii) N J N, p 393, (iv) M S B, p 46, (v) L N B, Fol 592b/1189

2. According to — (i) D A O, p 11 and (ii) M A S, p 33 —

'Later on' is the version of the following — (iii) N J N, p 393; (iv) H R K., Fol 187a, (v) Q A L, Fol 126, (vi) L N B, Fol 592b/1189, (vii) R W S under

3 T F N, p 405

4. Q A L, Fol 126, gives the name as Kabīr 'ud-Dīn Ismā'īl

In India, the name of Shaykh Fakhrū'd-Dīn 'Irāqī seems to have been confused by some writers with that of Sālār-i-'Irāqī. As discussed at length by the author of the *Qasr-i-'Ārifān*⁵, some of the historians and biographers of mystics, while writing about Shāh Sharaf of Pānīpat, have expressed the erroneous belief that he was the son of Shaykh Fakhrū'd-Dīn 'Irāqī, the Sūfi, whereas his father's name, actually, was Sālār Fakhrū'd-Dīn 'Irāqī, the Qalandar.

Briefly speaking, Sālār Fakhrū'd-Dīn 'Irāqī came from the suburbs of Kirmān and was one of the followers of Shāh Mohammad Kirmānī, an ancestor of Shāh Nūrmat-u'llah Walī of Kirmān. Bibi Hafiz Jamāl, the sister of Shāh-i-Kirmānī, was the wife of Sālār Fakhrū'd-Dīn 'Irāqī. She gave birth to two sons, Shāh Nizāmu'd-Dīn 'Irāqī and Shāh Sharaf Pānīpatī. Sālār 'Irāqī came to India and ultimately settled down at Pānīpat. It was here that Shāh Sharaf was born and here too, later on, Sālār 'Irāqī and his wife were buried after their death. The birth of Shāh Sharaf, according to *Qasr-i-'Ārifān*, took place in 602 A. H., that is, four years before the birth of Shaykh Fakhrū'd-Dīn 'Irāqī, the Sūfi (in A. H. 606).

Our Sūfi poet, Shaykh Fakhrū'd-Dīn 'Irāqī spent a considerably long period of his life in India. Prof. E. G. Browne² truly remarks that there is little or no reference to 'Irāqī's personal adventures in his verses. But it is otherwise about the part of his life in India. Comparatively speaking, 'Irāqī's biographers have given some details about the rest of his life but as regards his stay at Multan, they do not go beyond a few brief allusions. Some of 'Irāqī's verses, on the other hand, throw light on some of the events connected with his stay here.

Evidently, throughout his stay at Multan, Shaykh 'Irāqī was occupied with his endeavours at spiritual perfection under the care of Shaykh-ush-Shuyukh Shaykh Bahā-'ud-Dīn Zakariyyā. Daulat Shāh³ would have us believe that 'Irāqī underwent fourteen quadragesimal fasts (*chillas*) in a period of four years' stay at Multan. This view is however, refuted by the statement of those authorities who say that it was only once that Shaykh Zakariyyā commanded 'Irāqī to retire to a cell for *chilla* and it was on the eleventh day of this *chilla* that, as already described, 'Irāqī composed the ghazal —

بختکین بادۀ کاندلر جام کوردند چشم مست حوایان وام کردند

5 Q. A. L., Fol. 125

1 (1) Q. A. L., Fol. 129 (11) C. I. H., Vol. II, Column 1069

2 L. B. C., Vol. III, p. 124

3 T. S. B., p. 216, This has been followed by M. S. L. under حوایان

Shaykh Zakariyyā seems to have admired and encouraged the young Ṣūfī in every way. In the mystic path 'Iraqī made great progress⁴. The spiritual training he received under the affectionate patronage of Shaykh Zakariyyā was the guiding star of 'Iraqī's life. Jamālī, in his *Siyar-u'l-Ārifīn* goes to the extent of remarking that although it was while 'Iraqī was a disciple of Shaykh Sadru'd-Dīn at Iconium, that he wrote the *Lama'āt*, but, as a matter of fact, it was just a 'drop from the cloud of Shaykh Zakariyyā's bounties'.

We are told that his attainments in the domain of spiritualism were beyond description⁵, and that he had attracted a fairly large number of devoted followers in India⁶.

Needless to say that all this he acquired at the feet of the great saint, Shaykh Bahā-u'd-Dīn Zakariyyā. It was here that the foundations of his later spiritual career were laid. 'Iraqī, like a true and sincere disciple, is never tired of singing the praises of his teacher. In his verses he has given expression to the supreme sense of his great love for and faith in the learned saint. They are the true and spontaneous homage of a devoted disciple.

In a *qaṣīda*, describing his own state of mind and the praises of his teacher, he speaks —

روشنای آنکه دل چو مصفا بماند روی دلدار در آن آنکه پیدا بماند
هر صفا که عقل بشری در پا بد داب او این همه اوصاف مبرا بماند
حرفش دهن از رخسار امروز بهشته دارد نه بهشته که دگر عائن فرما بماند

Here are some lines from one of his famous panegyrics. They are so full of genuine emotion⁷.

می بیاور ساقیا تا حوشتی را کم زانهم کار خود چو زلف حوایان در هم و بر هم زانهم
یای چوین روح القدس به دروه سدره زانهم دست در متراک صاحب همه اعظم زانهم
شایخ ربانی بها الحق والدين آنکه ما بوسه بر خاک درش چون دستان هر دم زانهم

4 R W S, under letter ع ,

1 S D J, Fol 15b,

2 (i) T S B, p 215, (ii) M S L, under 'Iraqī, (iii) T F N, p 405

3 T S B, p 215-216

4 K S L, Fol 20, contains a part of this *qaṣīda*

5 The *qaṣīda* is given in the following — (i) D R B, Fol 23b-25a, (ii) K N K, p 17-19, (iv) K N L, p 17-19, (v) K I L, 16-18

6 5 (i) K S L, Fol 20a-20b (ii) D R B, Fol 25a-25b, (iii) G M K, Fol 144a, (iv) K N K, p 19-20, (v) K N L, p 19-20, (vi) K I L, p 18-19

At another place he continues his earnest eulogy in the same strain

When Shaykh Zakariyyā's time drew near he called 'Irāqī to his presence and assigning all the affairs to his charge¹ appointed him as his successor² This done, the Shaykh breathed his last in the year 666 A. H.

The death of his godfather was a heavy blow to 'Irāqī. How deeply shocked he felt can well be imagined from the pathetic verses in which he laments the sad loss. He pours out the sorrows of his grief-stricken heart in a long elegy of about eighty verses. Some opening verses of the first stanza run as follows³ —

کارم از دست بردست و دست از کار دیده به نور ماند و دل به یار
دل نگارم چرا نه گریه خون دردم ملایم چرا نه زارم زار
حاکم بر برق سر چرا نکلم چون نشویم به خون دل دحسار

During the course of his stay at Multan 'Irāqī's circle of intimacy appears to have remained confined to his spiritual guide, Shaykh Bahā-ud-Dīn Zakariyyā. The particulars of his relations with a few other persons also are preserved in his verses. His friendship with Shaykh 'Imād ud-Dīn, one of the companions of Shaykh Bahā-ud-Dīn Zakariyyā is manifest in one of his poems which seems to have been written by 'Irāqī to congratulate the latter on his recovery from a sickness. The poem begins as follows⁴ —

راحت جان من عماد الدین چو بپا امروز بهترگ هستی
وز کفای محنتی چو دی امروز یا نه از دست رنج و دمی

6 (i) D. R. P., Fol 22b-23b, (ii) K. S. L., Fol 19a-b, the last lines are dropped, (iii) and (iv) K. N. K. and K. N. L., p 16 17, both give the title wrongly as *مدح شیخ شهاب الدین زکریا ملتانی* in place of *مدح شیخ بهاء الدین زکریا ملتانی* (v) K. I. L., p 15-16, also repeats the mistake in the above (iii) and (iv)

1 (i) D. A. O., p 11, (ii) M. A. S., p 33

2 (i) N. J. N., p 393, (ii) H. R. K., Fol 187a, (iii) D. A. O., p 11, (iv) M. S. K., p 121 (v) M. A. S., p 33 (vi) Q. A. L. Fol 126, (vii) L. N. B., Fol 592b/1189, (viii) L. B. C., Vol III, p 127, (ix) C. O. B. p 126, (x) C. O. S., p 440, (xi) C. B. A., p 32

3 The qasida is given in the following —

(i) K. S. L., Fol 20b-23a; (ii) D. R. B., Fol 94b-96b, (iii) K. N. K., p 54 to 58 (iv) K. N. L., p 54 to 58 (v) K. I. L., p 50 to 54

4 (i) K. N. K., p 31, (ii) K. N. L. p 31, (iii) K. I. L., p 29, (iv) K. S. L., Fo 28a

There is a long *qaṣida* in praise of Shaykh Sadr-u'd-Dīn, the eldest son of Shaykh Bahā'u'd-Dīn Zakariyyā. In the poem, Irāqī refers to three verses which had been sent to him by Shakh Sadr-u'd-Dīn. It begins with the line¹ —

دل برا دوست مر ز ما دارد جان رهبر تو در میان دارد

For long long years 'Irāqī had been away from his homeland. He was about 17 (about the year 623 A. H.) that he had left Hamadān. He stayed on in India until after the death of his spiritual guide Shaykh Bahā'u'd-Dīn Zakariyyā in the year 666 A. H. He spent practically 43 years in foreign lands. 'Irāqī talks of thirty six years of separation in one of his poems which he wrote in response to a letter written to him by his brother² Shamsu'd Dīn from Kūmān. 'Irāqī says³ —

شکر گنم که پس از مدت می و شش سال پادش از یادگنی به سرو سامان آمد

Except for the company of his spiritual guide, Shaykh Zakariyyā, the stay of 'Irāqī in India does not seem to have been a very happy part of his life. His verses reminiscent of this period of his life express the ardent yearning of a home-sick heart. A poem describing his state of mind begins with the verse —

ملم بهشتی سر از دوش برتر آوردند بزیر پای سرمه ملک در آوردند

and speaks of his divine experiences at length but in the end the poem is concluded with the verses⁴

زمرغزار عراق آمده برادنی همدان ازان ریاض لیسیمی برادر آوردند
بهان طوطائی طایریم طبرزد اشکالد بهوسگان مستطیبه همچو شکر آوردند

1 The *qaṣida* is given in the following —

(i) K N K, p 21-32, (ii) K N L, p 21-23, (iii) K I L, p 20-21, (iv) K S L, Fol 23b-24b, (v) G M K, Fol 131a-131b, (vi) D R B, Fol 26b-27b

2 K. S L, Fol 25b, gives the title of the poem as *کتاب احیاء*

3 (i) D R B, Fol 29a, (ii) K S L, Fol 26 a, (iii) K N K and (iv) K N L, both at p 25, give *آمد* for *آید*, (v) K I L, p 23, follows the reading of (iii) and (iv)

4 The *qaṣida* is given in the following —

(i) K S L, Fol 26b-27a, (ii) G M K, Fol 153b-154a, (iii) D R B, Fol 30a-30b, (iv) K N K, p 26-27, (v) K N L p 26-27, (vi) K I L, p 24-25

Fancied or real, the poet sets down his conversation with a friend
He ends his poem as under¹ —

گردم این همه طامات و رزق و ناپیس است مرا نه بس که بپند او فادایم (عراق)

In a qasida written in praise of al-Wā'iz Hamid u'd Dīh Ahmed whom he addresses as his 'sincere friend' he thus expresses his longing to see his native place, Kūmjān² —

می کلد حاطرم بها کئی عزم که کلد یک نظاره کجاست را

دیده امیدوار می باشد تا به بپند جمال احوان را

There is another poem beginning with the verse³ —

که یزد از من به دل بر جانان حرمه ما که آرد (مسیح سر کوشش الزم)

In this poem the poet expresses his earnest desire to see one Karīm-ud-Dīn and asks him to undertake a journey to Multan

'Irāqī's reply to his brother Shams-u'd-Dīn, referred to above, expresses his home-sickness in words full of feeling. The verses display his joy at the sight of his brother's letter after such a long separation, and also reveal what painful memories it brought to 'Irāqī's mind

1. (i) K S L, Fol 28a, (ii) K N K, p 31, (iii) K N L, p 31, (iv) K I L, p 29

2 A-(i) K S L, Fol 24b-25a, (ii) D R B, Fol 27b-28b; (iii) K N K, p 23-24, (iv) K N L, p 23-24, (v) K I L, p 21-23

B (vi) G M K, Fol 122b-123a, gives the verses without those in reference to Hamid-u'd-Dīn or Kūmjān

3 (i) K S L, Fol 26b, (ii) D R B, Fol 29b-30a, gives it without a title

(iii) K N K, p 25 and (iv) K N L, p 25, give its title as گردم این همه طامات و رزق و ناپیس است مرا نه بس که بپند او فادایم, and insert his name in place of گردم این همه

(v) K I L, follows the reading of K N K, and K N L, at p 24

and how impatient he grew to see his home-land⁴ —

آخر این بخت من از جواب در آید سحره
 زورے آخر مظرم ہر رح جانان آید
 یافتہ مصیبت اوند مگر زورے چند
 این ہمہ سنگب معن ہر سر من زان آید
 بدل آسا ہمہ شب تابستر نعرۂ زم
 ہو کہ ہوئے ہمشام رنگستان آید
 کہ بخواہد کہ ہمی با وطن آید لہکن
 تا خود از درگہ نندیر چہ برمان آید
 بمراق از ہر سد ہار عراقی چہ عصب
 کہ نہ ہر خار و حسنی لایق ہستان آید

'Irāqī¹ occupied a very warm corner in the heart of Shaykh Zakariyyā who looked to all his comforts² Shaykh Zakariyyā appears to have encouraged his disciple in all respects. He used to enjoy the spiritual relish³ of 'Irāqī's verses³

'Irāqī's nomination as his successor by Shaykh Zakariyyā was an eye-sore⁴ to the other disciples of the Shaykh. Now that 'Irāqī's

4 The poem is given in —

(i) K S L, Fol 25b-26a, (ii) D R B, Fol 28b 29a, gives the poem without its title (iii) K N K, p 24-25, and (iv) K N L, p 24-25 as also (v) K I L, p 23-24, give the poem without title

1 There is a story given in S D J, Fol 16a, and (ii) T F N p 406. The latter says —

وگرفتند ابراہیم عراقی در آن ایام کہ در خدمت شیخ بہاء الدین زکریا ہر می بود
 و روجہ اہل کہ دختر شیخ بود دوت شد و شیخ حواسث کہ دختر دیگر کہ کہتر از و بود
 بحالہ ابراہیم عراقی در آورد ہنار آن بہ پسر بزرگ خود شیخ صدر الدین عارف
 مشہور نہ بود او گاہت کہ زوری ابراہیم عراقی را ہر سابطا حلقہ دیدم کہ استادہ و
 پڑھن ہر شدہ کسب ہوا مہر کرد چاہن کس پیوند را نہاد۔

(iii) Q A L, Fol 126, simply remarks that Sadr-ud-Din intervened and the marriage did not take place

2 T S B, p 216

3 (i) T F N, p 405, (ii) T S B, p 216.

4 (i) N J N, p 393, (ii) L N B, Fol 592b/1189

benefactor had passed away, it was high time for them to give vent to their avarice⁵ against 'Irāqī. They carried their complaints⁶ to the ruler of the town saying that 'Irāqī did not act up to the doctrines of Shaykh Zakariyyā, that his time was mostly occupied with poetry⁷ and that he always kept with the fair-faced⁸. They remarked that he was, therefore, not a fit person to continue as a successor in the seat of the Shaykh⁹.

In this way people attempted to poison the ears of the authorities against Shaykh 'Irāqī and thus made the rest of his stay miserable at Multan. Times grew hard with him. Some biographers will have us believe that the Sultan had already had some malice towards 'Irāqī and his group¹⁰. And now he tried to express his malice in action. He is said to have sent for 'Irāqī and his party

'Irāqī came to know of the trouble that was brewing up. His patron had expired. His fellow disciples had turned against him. There was nothing now to keep him in India, except, of course, his son, Kabīr-u d-Dīn, whom probably he bade farewell with a heavy heart in the following verses¹ —

فرود آمد بر قریه العین کبیر باد آب حیات در ده اجڑاں ہوا
 پہنچر ہوا گار این نسکے میں مہی کن نظارے در و دلے باز ہنگام
 مروت و استبداد کہ باتو باشد ہمہ عمر اساجہ تو ان کرد چلن بد تقدیر

However, 'Irāqī said good-bye to the place where he had spent a long period of his youth. Even before the Sultan's orders could be carried out and his men could reach 'Irāqī, he had, along with some of his friends, left Multan

5 (i) N J N, p 393, (ii) H R K, Fol 187a, (iii) M S K, p 121, (iv) K G L, p. 701, (v) L N B, Fol 592b/1189, (vi) D A. O., p 11

6 (i) Q. A. L, Fol. 126, (ii) H R K, Fol 187a, (iii) M A S, p 33 adds (secretly)

7 (i) N J N, p 393, (ii) D A O, [p 11] (iii) M S K, p 121, (iv) M A. S, p 34, (v) L N B, Fol 592b/1189, (vi) K G. L., p 702

8 (i) N J N, p 393, (ii) Q A. L, Fol 126, (iii) K G L., p 702, (iv) L N B, Fol 592b/1189, (v) M A S, p 34 says امردان, (vi) D A O, p 11 also says امردان, (ii) M S K, p 121, says باجروانی قلندر صاحب جمالی

9 (i) N J N., p 393, (ii) M S K, p 121, (iii) L N B, Fol 592b/1189

10 (i) M A S, p 34, (ii) D A O, p 11.

1. (i) K N K., p 31, (ii) K N L, p 31, (iii) K I. L., p 29

ABBREVIATIONS.

- C. B. A. Descriptive Catalogue of the Arabic, Persian and Urdu Manuscripts in the Library of the University of Bombay, by Shaykh 'Abdu'l Qādir
- C. I. H. Catalogue of Persian Manuscripts in the Library of the India Office by the late Hermann Ethé, M.A., PH.D., Revised and completed by Edward Edwards 1937
- C. O. B. Catalogue of the Persian and Arabic Manuscripts in the Oriental Public Library, Bānkipore
- C. O. S. A Catalogue of the Arabic, Persian and Hindustani Manuscripts of the Libraries of the Kings of Oudh by A Sprenger, Vol I, Calcutta, 1854
- D. A. O. Deebācheh, in the Song of Lovers, Ushshāq Nāmeḥ' or the Dah Faṣl of 'Irāqī edited and translated by Dr A. J. Arberry, published by the Oxford University Press, for the Islamic Research Association, Bombay
- D. R. B. Diwān-i-'Irāqī, Manuscript No 523, Royal Asiatic Society, of Bengal, Calcutta, dated 1153 A. H.
- D. R. J. Diwān-i-'Irāqī, Manuscript No 522, Royal Asiatic Society, of Bengal, Calcutta, copied by Jaswant Rai, in 1076 A. H.
- G. M. K. Ghaziyāt-i-'Irāqī in Manuscript No 189, Mixed Contents, a collection of the poems of eight Persian Poets, Kapurthala State Library, Foll 178a-242b Dated 849 A. H., 1445 A. D.
- H. R. K. Haft Iqlīm by Amīn Ahmed Rāzī, Manuscript Kapurthala State Library, written in 1002 A. H., 1594 A. D.
- K. G. L. Khazīnat-u'l-'Aṣṣiyā' by Ghulām Sarwar, printed at the Hāt Press, Lahore Beginning of Composition in 1280, completion in 1281
- K. I. B. Kitāb-i-Tawārīkh u'l Auliya' (Uḍu), Vol II, by Saiyid Imām-u'd-Dīn, printed at Bombay
- K. I. L. Kuliyāt-i-'Irāqī, printed at Lahore, published by Shaykh Ilāhī Baksh Mohd Jalāl-u'd Dīn
- K. N. K. Kuliyāt-i-'Irāqī, printed at the Nawalkishore Press, Kānpur in 1909 A. D.
- K. N. L. Kuliyāt-i-'Irāqī, printed at the Nawalkishore Press, Lucknow, in A. D 1891, A. H 1309.

- K S L *Kulliyāt-i-ʿIrāqī*, Manuscript Prof Shairānī Collection, Panjab University, Lahore, written in first half of the VIII Century A H
- L B C *Literary History of Persia Vol III, the Tartar Dominion*, by Prof Edward G Browne, Cambridge University Press, 1928
- L N B *Latāʾif-i-Ashrafi* by Nizām Hājī Gharīb Yamānī, in 60 Chapters (*Latīfas*), Manuscript, Royal Asiatic Society of Bengal, Calcutta Transcribed in the middle of the XII century A H
- M A S *Maykhāneh* by Mullā Abd-uʿn-Nabī Fakhr-uʿ-*Zamānī Qazwīnī*, edited by Principal Mohd Shafī published by Messers Altai Chand Kapur & Sons, Lahore, 1926
- M S B *Muʿāt-ul-Khayāl* by Shīr Khān Lōdhi, printed in Bombay
- M S K *Majālis-ul-ʿUshshāq*, by Sultān Husayn ibn Sultān Manṣūr ibn Bāyqarā, Nawalkishore Press, Kanpur, 1897
- M S L *Makhran-ul-Gharāʾib* by Sandelvi, Manuscript, Panjab University Library, Lahore
- N J N *Nafahāt-uʾl-Uns* by Jāmī, composed in the year 883 A H printed at the Nawalkishore Press, Kanpur, 1874 A D
- Q A L *Qasī ʿĀrifān* by Ahmed ʿAlī, the 1st Chapter composed in 1176 Copied in 1291 by Hāfiz Mohd Jamāl-uʾd-Dīn First copy from the original writing of the author Manuscript, Panjab University, Library, Lahore
- R W S *Riyād uʾsh Shuʿarā* by ʿAlī Qulī Khān Wāleh Dāghistānī, Manuscript, Shairānī Collections, Panjab University Library, Lahore
- S D J *Siyar-uʾl-ʿĀrifīn* by Dervish Jamālī Manuscript, Panjab University Library, Lahore
- T F N *Tārīkh-i-Firāshteh* by Mohd Qāsim Firāshteh, published by the Nawalkishore Press, 1281 A H, 1865 A D
- T H L *Tazkira-i-Husaynī* by Mu Husayn Dost Samblali, Manuscript Panjab University Library, Lahore
- T S B *Tazkirat-uʾsh-Shuʿarā* by Daulat Shāh Samargandī, edited by Prof E G Browne Composed in 892 A H (A D 1487). edited in 1901

V—ARABIC AND PERSIAN SECTION

(16) PERSIAN TRANSLATIONS OF *Yoga-Vasishtha* AND *Gita*

by

DR BIKRAMA JIT HASRAT, M A, PH D

Of the vast amount of Indo-Persian literature produced during the Muhammadan rule in India, the translation of Sanskrit works on Indian sciences and religions received an unprecedented official patronage during Akbar's reign¹. The spirit of enquiry initiated by Akbar led to the gradual evolution of Indo-Muslim thought in the next few centuries. The interest of Muslim scholars in Indian literature, however, was semi-academic, semi-philosophical, but it created a comparative outlook, which brought about slowly and imperceptibly a process of new cultural synthesis.

The *Yoga-Vasishtha* is a very rare and valuable didactical work in Sanskrit on Hindu Gnosticism. According to V Mitra², in Sanskrit it is the earliest work on *Yoga* or speculative and abstruse philosophy delivered by the venerable sage Vasishtha to his royal pupil Rama. It embodies the *loci communes* or common-places relating to the sciences of ontology—the knowledge of *sat*, real entity, the *asat*, the unreal non-entity, the principles of psychology or doctrines of passions and feelings upon other cognitions, volitions and other faculties of mind and the tenets of ethics and practical morality all derived from Platonic dialogues between the sages and tending to the main enquiry concerning the true felicity, final beatitude or *summum bonum* of all true philosophy.

The *Yoga* philosophy had already been made accessible to the Muhammadan world, when in the beginning of the eleventh century,

1 For a detailed account of the translations of Sanskrit works into Persian during Akbar's reign, their origin and history, vide the *A'in-i-Akbari*, pp 104 ff, the *Journal Asiatique*, 1895, Tome VII and the present writer's *Muslims and Indian Sciences* in the *Visva-Bharati Quarterly*, Santiniketan, Vol IX, 2, 1943, pp 148-158 and Vol XII, 4, 1947, pp 298-314.

2 *Yoga-Vasishtha Mahuramayana of Valmiki* (Preface), Calcutta, 1891.

3 *Indian Literature*, p 239.

Alberūnī translated into Arabic Pātañjali's and Kapila's treatises on the *Yoga* and theistic philosophy—the *Yoga-Sūtra* and the *Saṅkhya-Sūtra*. The copies of the above translations are very rare and according to Weber³, the contents of these works do not harmonize with the originals⁴

Many Persian translations of the *Yoga-Vasishtha* made at different times are still extant. One is by Pandit Anandan (called Bandhan by Ethe)⁵ which has also been noticed in the Bodleian Catalogue (No 1328) and also by Rieu⁶. A translation was made by the order of Akbar in the year A D 1598. This manuscript has been noticed by Dr Ethe⁷. Another translation is probably that of Šāfi Shariḥ Qusṭjāhānī entitled *Tuhfa's Majlis* or *Aṭwār dar ḥall-i-Asrār* based on the *Yogavāsiṣṭhasāras* (Weber *Berlin Catalogue*, p 186), divided into ten chapters each called a *Tūr*. Both Rieu and W Pertsch have noticed at length this manuscript⁸.

But by far the most original translation of the *Yoga-Vasishtha* is that made at the instance of Dārā Shikūh and under his personal supervision in the year A H 1066 (A D 1656). The copies of this work are not rare in India. In Europe copies of this translation are preserved in the Bodleian Library⁹, the India Office¹⁰ and the Bibliotheca Sprengeliana¹¹. Pandit Sheo Narain gives a detailed account of this translation in the *Journal of the Panjab Historical Society* (Vol II, I, pp 31-32). The work was lithographed at Lucknow in 1887 but copies of this edition are now very rare.

Dārā Shikūh's translations from Sanskrit include that of the Upanishads, entitled the *Sirr-i-Akbar*¹² (wr 1067 A H), the *Bhāgwat-*

4 For details of Alberūnī's translations, vide Sachau's *Alberūnī's India* (London), 1914, p 246, and V Mitra's preface, *Yoga-Vasishtha* etc (Calcutta)

5. *Vide Catalogue of Persian MSS in India Office*, Vol. I, No 1971

6 *Vide Catalogue of Persian MSS. in British Museum*, Vol. I, p 61a

7 *Ibid supra*

8 *Vide Rieu* Vol III, p 1034b, No x and *Berlin Catalogue*, p 1022, No 4

9 *Ethe and Schaus Catalogue*, No 1328.

10 *Cat of Persian MSS in India Office*, 1971

11 *Dr Fober's Catalogue*, No 16661

12 The entire work has been edited by the present writer. For details vide my article entitled *Sirr-i-Akbar J R A S B* (Letters). Vol XV, No 1, 1949 where a full summary of contents is given

Gītā (wr between 1065-67 A H) and a translation of the *Yoga-Vasishṭa* made at his instance. His other works on Hinduism are the *Majma'-ul-Bahrain*, a comparative study of Hinduism and Islam, the *Mukhāṣṣat*¹³ or Seven Dialogues on comparative mythology with a Hindu saint named Lāl Dās. The *Risāla'ī Ḥaḡ Numā* though a treatise on Sūfī practices, shows distinct signs of the influence of Indian Yoga philosophy. Dārā Shikūh claims that he had read a Persian translation of the *Yoga-Vasishṭa* by one Shaikh Šūfī (probably Šūfī Sharīf Qutbjahānī, *supra*) prior to A. H. 1066, when he ordered a retranslation of the work. Some of the physical exercises detailed in the *Risāla* e.g. the *ḥabs-i-dam*, the *zawrd-burd*, the astral healing, the centres of mediation in the heart and brain, bear a close resemblance to Hindu *Tāntric* meditations. The *sālik's* journey through the four worlds of *Nāsūt*, *Jabarūt*, *Malakūt* and *Lāhūt*, for instance, is compared by him to the Indian *Avasthātman* or the four world of *Jāgrat*, *Swapna*, *Sasupatī* and *Turīya*. The *Majma'-ul-Bahrain*, written in 1066 A. H. prior to the translation of the *Upanishads*, shows clearly that by that time Dārā Shikūh had acquired considerable knowledge of Yogic and Vedantic philosophy, together with Sanskrit technical vocabulary of Indian mythology and cosmology etc., which would enable him to make a comparative study of the same with their equivalents from Islamic thought.

The translation, as in the original Sanskrit, is divided into the following six *Praḥarṇas*:

1. بَرَکِی (Vairāgya-praḥarṇam) Vanities of Life
2. رَکِی (Mumukshuvyavohāra-praḥarṇam) Renunciation
3. اَکِی (Utpatti-praḥarṇam) Creation
4. اِسْتِی (Sthiti-praḥarṇam) Preservation
5. اُپْشَم (Upasama-praḥarṇam) Dissolution
6. نِزْهائی (Nirvāṇa-praḥarṇam) Beatitude

The Preface, gives an account of the circumstances which led to the translation of the *Yoga-Vasishṭa* into Persian. The translator writes "Gratitude, adoration and submission are offered to the One, the Sun of whose glory shines in every atom of the cosmos and whose grandeur is manifested in the Universe, although, He is hidden from all

13 For details, *vide* the present writer's article *Mukhāṣṣat Bābā Lāl wa Dārā Shikūh* in the *Visva-Bharati Quarterly*, Santiniketan, Vol IX, April 1944, pp 326-339

eye and is behind the Veil, boundless benedictions in all sincerity and faith free from error, omission or sanctimoniousness to that choicest product of His creation, to the personification of all that is best : *Muhammad, the Prophet, and the same to 'All, the object of his love '*

"Let it be known to the noble soul that the scholars, who before this, translated the *Yoga-Vasishtha* into Persian and omitted some of the Sanskrit terms, have not been able to convey the subtilities and full sense of the text. It was for this reason that in one of the months of the year A H 1066 (A D 1656) the crown of the kings, the refuge of the world, the descendent of the glorious kings, God's best creature, the initiate in divine mysteries, the embodiment of what is grand and noble, the God-knowing king, Dārā Shikūh, son of Shāh Jahān ordered as follows. 'Since the translations of this sacred book which are extant, have not proved of much use to the seekers of truth, it is my desire that retranslation should be undertaken in conference with learned men of all sects who are conversant with the text. My chief reason for this noble command is that although I had profited by perusing a translation of it ascribed to Shaikh Sūfī¹⁴, yet once two saintly persons appeared in my dream, one was tall whose hair was grey, the other short and without any hair. The former was Vasishtha and the latter Ram Chandra, and as I had read the translation already alluded to, I was naturally attracted towards them and paid my respects. Vasishtha was very kind to me and patted me on the back and addressing Ram Chandra told him that I was brother to him because both he and I were seekers after the Truth. He asked Ram Chandra to embrace me which he did in exuberance of love. Thereupon Vasishtha gave some sweets to Ram Chandra which I took and ate. After this vision a desire to cause a retranslation of the book intensified me."

THE PERSIAN translation of the *Bhāgwatgīta*, in 18 *adhyāyas* was made by Dārā Shikūh, probably with the help of some pandits, between the years A H 1065-67. It is described as an attempt to present "the highest and the best tenets of Hinduism in the most attractive garb." Although a number of other versions of the same work exist in India, I have not come across any good manuscript of Dārā Shikūh's translation, with the exception of one (that, too, of doubtful character) in the private collection of Syed Ramadān 'Alī Shāh Gardezī of Multan. Other Persian versions of this most important Indian Scripture, "the Song of the Most High"—comprising the discourses between Śrī Kṛishna on Divine matter, which was interpolated as an episode in the sixth *Parva* of the *Mahābhārata* are as follows

Gīta Sunbodhanī, translated from the Sanskrit commentary—*Sunbodhanī*, date not known¹⁵, a versified Persian translation by

14 This translation, as its title ترجمه منتخب حقی بااللهت indicates is not complete. *Vide* *Ethe*, Vol I, No 1972

15 (*Catalogue of Persian MSS in the Bodleian Library, 1391*)

Akbar's poet laureate Faidi, another Persian translation from Sanskrit ascribed by Ethe¹⁶ and Ricu¹⁷ to Abul Faḍl, another version entitled as the *Mir'āt-ul-Haqāiq* with comparative comments in Islamic terminology on its philosophical import by 'Abdur Raḥmān Chishtī in 1065 A. H.¹⁸ Three other Persian translations are mentioned one by Ethe by an anonymous author, the other by J. Aumer in the *Munch Catalogue* (p. 140), and one is said to be in Library of King's College, Cambridge.

According to Ethe (*Catalogue of Persian MSS in the India Office*, No. 1949), a copy of Dārā Shikūh's translation is wrongly ascribed to Abul Faḍl, as it indicated by a note on fol. 13 of the manuscript copy. In view of this categorical statement, it is essential that differentiation may clearly be made between the two translations of Abul Faḍl and Dārā Shikūh. Apart from an abridged version of the *Gītā*, included in the *Rasmināma*, a Persian translation of the *Mahābhārta* made by four scholars at the instance of Akbar¹⁹, wherein the whole discourse between Śrī Kṛishna and Arjuna is condensed into a few pages, it does not seem likely that Abul Faḍl also made a translation of the *Gītā* in 18 *adhyāyas* in a separate form. Abul Faḍl himself does not mention it among the translations made for Akbar²⁰, nor does Badā'uni include it among the various Sanskrit works which were translated during the period²¹.

16 *Catalogue*, Vol. I No. 1950

17 *Catalogue*, Vol. I, 7676, Add 6607, Vol. III p. 1034b

18 Ethe *Op Cit*

19. For details vide Dr. Bikrama Jit Hasrat *Muslims and Indian Science* (III) in the *Visva-Bharati Quarterly*, Santiniketan April 1947, pp. 305-308

20 See the *Amr-i-Akbari* (Blochmann, p. 104).

21 The *Muntakhḥab-ul-Tawārīkh* Vol. II, pp. 401 ff

(1) VEDIC SECTION

A PASSAGE IN THE KAUSITAKIBRĀHMANOPANISAD (1.2.6)-SOME SUGGESTIONS AS TO THE PROPER READINGS AND A CLUE TO ITS IMPORT

(PROF. SIVAPRASAD BHATTACHARYA, CALCUTTA)

Thanks to the uninterrupted tradition amongst teachers and scholars and to the achievements of philosophers of the Vedānta system, the major Vedic Upanisads (including the Svetāśvatara) present to us a standardised text, though there is no end to the doubts and disputes as to their interpretation. It is a pity that the *Kau Br Up*, specially in its first chapter, known significantly as the *Paryanlavidyā* the most remarkable and, according to some scholars, the earliest stratum of the work, bristles us into textual difficulties which appear to be insoluble in some cases at least. Sections 2.6 of this chapter dealing on the path and experiences of the Spirit after death, referred to as the Pilgrim's Progress by Prof. Belvalkar because of its symbolism, introduce us to one of the knottiest, if not the knottiest passage in the Up literature. So far as indigenous scholarship of pre-modern days is concerned, the difficulties originating from bad transcription encouraging wild guesses in emendation (for there are no limits to this, as this does not relate to the Samhitās and the rigour of pāṭyāyana exactitude is not operative here) and in interpretation of scholars like Śaṅkaraānanda have made confusion worse confounded. The labours of certain gifted scholars extending over the last fifty years have not taken us nearer solution, though they have been by no means inconsiderable. The discovery of the *Jaiminiyabrāhmaṇa* and of the *Jaiminiyopanisaḍbrāhmaṇa* has thrown much welcome light, in as much as there is much matter common in them with the text of the *Kau Br Up* and we can never be sufficiently thankful to Caland and more particularly to Oertel for this. The attempts at restoration of and the translation of this portion by Prof. Belvalkar (more than 25 years ago) and the recent edition (Paris, 1949) by Prof. Louis Renou have served to shake off the indifference and complacency of scholars that have looked upon the *Kau* as a mere repository of the age worn doctrines of the Chānd and the *Br Ār* and look down upon this section as a mere fanciful curio of materials not synthetically connected with the creeds and commitments of older thought (as is the case e.g. in the *Nār Up* तस्यैव विदुषो यज्ञस्यात्मा यजमान श्रद्धा पत्नी पतङ्गा अजरासर्ममग्निहोत्रं सत्रं सूर्याचन्द्रमखौर्नहिमानौ ब्राह्मणौ विद्वानभिजयति.)

The passage readily divides itself into two well defined parts of which the first (I.2) inextricably connected with the doctrines of Karma and of Transmigration of the Soul, the Upanisadic view of the two paths pītayāna and devayāna as adumbrated in the *Mundaka*, *Chānd* and *Br Ār*, has in its manner of presentation in the beginning and in the sequel

All these manuscripts are in the hand-writing of one writer and there is a remark —

این همه از خط مولوی مرتضی صاحب مرحوم

The manuscript is 9½"×5½", with about 15 lines on each page, and a total number of 96 pages. The style of writing is *Nasta'liq*. The subject matter of every *rubā'ī* is given in Arabic in red ink at the beginning and then follows full explanation. Only 50 quatrains are given.

In the introduction Dawwānī says — "I had written some quatrains in my youth, and my friend, asked me to put them together in book-form. Once upon a time when I went to جلال الحق والسلطنة والهدى to pay my homage I presented this book to واللهن سلطان اهدوم با نهد him.

The language of the commentary is like that of the *Ashkhalāq-i-Jalālī*. In the colophon is written —

تمام شد شرح رباعیات ملا جلال الدین دوانی - بروز شبیه یازدهم رمضان ۱۲۰۷
در هنگامی که مشاق بر بیدر صورت بسته بود

Some of the quatrains are given below, so that the readers may be able to form some idea of the style and themes of the book.

The beginning of the book is as follows —

حمداً لاله عم الخلق الالهة معبود سواة بلی لیس سواة، ذرات دوگون را ز آسب
عدم - میر از حرم رحمت او نیست پناه

حدت سزادار سرادق کبریا تلدس و تمالین از میر آنحضرت اعلمی صدور نتواند
یافت و شکر مکانی و نعمه آلام آن صاحب والا از مدلسان کوی عدم و فنا در وجود
نتواند آمد

In praise of God, he writes —

من وصف کمال تو بهارم گفتن این در گرانمایه ندارم سنن
هم چون تو بگویم کمال تو که نا گفتن ز تو باشد و ز تو آشفتن

God is concealed as well as manifest —

آن شوح که نور چشم تاریک من است
هتولن و دمال او بد و نیک من است
در چشم من است و غایب است از نظرم
من دورم از و در پس که نزدیک من است

Man is nothing without the light of God which permeates his being —

ما یب مشور از من ای دل و جان تمام
وی دایمش و پهلش و مستکن در دهنم
از خون چو بکود می نگرم هیچ دلم
چون از تو بکود می نگرم حمله تمام

The commentary on this quatrain is as follows —

مکن در حد دایب خود هیچ نیست چه از خون هیچ و خون ندارد بلکه هیچ
دایب ندارد پس همه چیز از و معلوم باشد حتی خودی خون و نظر بر حقیقت
ظاهرة درو همه چیز است چه حق سبحا نه و معا لای چلارچه مکرر مذکور شد با
همه صفات کمال احسا لا در هر ذره از درای موجودات مستطی است

Man's wisdom cannot perceive the greatness of God —

چلار که نام عرصه هستی بزمود
معلوم شد حقیقت بود و نبود
در بانیه طالب دل از هم فرسود
در کینه مخلص دشا می دشنود

The phenomenal world is the reflection of god —

در جام جهان عکس روح یار بهش
در آئینه دل روح دلداز بهش
یک روز چو در روز بسیار افکند
ظاهر شده در صورت امداز بهش

The comprehensiveness of the heart of man —

دل بر رخ بهترین حدوت و قدیم است
آئینه اسکندری و خام جم است
از منزل دل اگر بهایی می طلبی
پارا لا بر از اقلیم و چوید و عدم است

The world is a mirage —

در دیدۀ مستحق سزایی ست جهان
 بر سبیل فلان نفس جهانی ست جهان
 رو چشم خیال و خواب بر بند و بین
 کز روی بقیه خیال و خوابی مستحقان

A *sālik* should not fix his heart on the hopes and fears of this transitory world —

نا چند روی از پس امید و هراس
 بگذر از خیال غیر ' خود را بشناس
 دل بزرگ ازین سؤل و بزرای ' گذرا
 و قاعدۀ دنیا نهادند اساس - - -

The attributes of man are the reflection of those of God —

ای حال تبعه اند بیذاتی من
 ز آنکه رحسار تو گو یا بی من
 من دور و بر صد هزاران فرسنگ
 و ای که تو درون دل سودائی من

None knows the real Truth —

در حادثه و مدرسه گشایم بی
 انصاف که در هر دو ندیدیم کسی
 دیدیم ' بلی فسادت گوئی چندی
 قانع شده از دور بهانگ جرسی

The *sālik* should busy himself with the knowledge of his soul, and should not waste his time and energy in dealings with ordinary persons —

بالا تری ای دوانی از حد قیاس
 بهناحت ترا کسی تو خود را بشناس
 زین دون صلواتان حصال انسانی مطلب
 گاهی بهناسند آناس از تناس

Commentary —

کمال لایق در معرفت خود است چنانچه مشهور من عرف نفسه فقد عرف ربه
 بآن مشهور است و در کتب منزله دومیه بود اعرب نفسك يا انسان تعرف ربك
 و کمال توجه به معرفت نفس بی قطع طمع از حلقی موهب میگردن ' چه اشکال به
 غیر مانع توجه به معرفت است و در میان بی حالی که سالک به تحقیقش بوحید مستحق
 نهد توجه به غیر قاطع گلی است ' با زمانی که بهرنگ وحدت حقیقی رسد-آن
 زمان در نظر شهید او غیر مباد و ملا بهی کثرت اودا مانع شهید وحدت نشود

Some quatrains are in praise of Hadrat 'Ali, a fact which proves that Dawwānī believed in the Shi'a creed —

در ملک حقیقت است آن شاه مدار
 دست طلب از دامن آن شاه مدار
 او باب مدینه علوم است در آی
 زان در که رهی زود به منزلت یار

حور شهید کمال است بی ماه ولی
 اسلام مصید است ایمان علی
 گر بهشتی بویں سخن می طلبد
 بگو که ز بیانات اسما است چلی

(18) THE GULZĀR-I-IBRĀHIM AND THE KHWĀN I-KHALIL

by

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The *Sih Nāṭh* (or the three prose pieces) of Zūhūrī, which by the common consent of the critics, is the best example of ornate prose and consequently one of the most celebrated Persian prose books, has a most disputed historical back-ground. A group of scholars holds that these pieces are three separate prose treatises bearing their own titles. The opinions of some of them are given below,—

1 Khān Ārzū in the *Majma'-un-Nafā'is* remarks¹ —

ما ظهوری رساله دارد در مدح پادشاه مذکور (ابراهیم عادل شاه) مسمی به نورس

2 Sarkhush in the *Kalimāt* observes² —

در نظر رساله نورس و حواصیل خلیل گزار ابراهیم بنام عادل شاه بسیار خوب نوشته

3 Zubairi in the *Basātin*³ states

آنچه در مدح طرایی، اشعوب بیان را در میدان فصاحت درآید از حواصیل و گزار ابراهیم و دیباچه نورس ظاهر است

4 Sahbā'i in the *Sharḥ i-Sih Nāṭh* says⁴ —

شرح گزار ابراهیم نیز از جامه خام رقم صیقلی به اتمام آنجا میرد حواصیل آنست که جامه از دست اندک و در گوشه عزلت نین زام اما معانی طالبان آسوده نه می گذارند تا حواصیل خلیل کمتر ده دهون گریه چشمان از شکوه بصل طبیعت لب نه حواصیل است.

1 Fol 496a

2 p 198

3 Fol 125

4, p 207, also *vide* pp 120 and 208 etc

5 Shams in the Bahār-i 'Azīm points out⁵ —

اگر ظہوری این نواد عظیم بیداد الفت گلزار ابراہیم از دل بر کدہ در نورس
را مہوگ کہہ ادگاشہ دست از مایہ حان حلیل شستہ الخ

The headings of the 2nd and the 3rd pieces at least in the printed copy of the *Sih Nathr* run as follows —

”دیناچہ دوم مسمی گلزار ابراہیم“ ”دیناچہ سوم کہ بحوان حلیل
شہرہ دارد“

In addition to these, a large No of Mss of the book suggest that it is nothing but a collection of three prose treatises

There are again some⁶ who contend that the *Sih Nathr* is a collection of three prefaces written to the *Kitāb-i-Nauras* of Ibrāhīm 'Adī II (d A H 1037), Amongst them Professor 'Abdul Ghani holds a fantastic view in so much as on the one hand he calls the *Sih Nathr*, three prefaces to the said *Kitāb-i-Nauras*, and on the other, assigns a particular title to each of them. Some⁷ Mss of the *Sih Nathr*, likewise, bear headings like this, which suggest as above —

”حکایت نورس مسمی بہ حوان حلیل“

Yet the last group of biographers though few in number, unequivocally claim that it is a collection of three prefaces, the first to the *Kitāb-i-Nauras*, the 2nd to the *Guẓār-i-Ibrāhīm* and the 3rd to the *Khawān-i-Khalīl*, the last two being anthologies prepared by Malik and Zuhūrī alone. Ibrāhīm Khālī's following⁸ statement is very accurate —

از جملہ مکتوبات منہ دیناچہ است کہ بر نورس و گلزار ابراہیم و حوان
حلیل نوشته

— Ghulām 'Alī Āzād did not fail to arrive at a correct conclusion⁹ —

(مآب و ظہوری) تالیفها بہ مشارکت دارند چنانچہ ظہوری در دیناچہ حوان
حلیل می نوآید الخ

⁵ Fol, 14a

⁶ They are mostly later writers and their views are not to be taken very seriously, *vide* Dr. Muhy-ud-Din, *Zor's Urdu Shāh Pāre* Vol 1 p 35 and *History of Urdu Lit* (Trans) pp 74-75

⁷ R A S B collections, Majmū'a, No 359

⁸ *Shuhuf-i-Ibrāhīm*, 581a

⁹ *Sarw-i-Āzād*, p. 33.

Undoubtedly these prose pieces mentioned by such terms as *مثنوی* و *رساله* و *درباره* etc were collected and compiled under the title of the *Sih Nathr* and are three prefaces to the above mentioned three books written after long intervals. The controversy has mainly been caused by the single fact that the three main books were consigned to oblivion and so the prefaces were, somehow, detached and collected together under the present¹ title which does not go beyond the date of its publication²

It is thus obvious that a description of the *Kitāb-i-Nauras*, the *Gulzār-i-Ibrāhīm* and the *Khwān-i-Khālil* would adequately remove the wrong notions centred round the historical aspect of the *Sih Nathr*. Since we have various valuable Mss of the *Kitāb-i-Nauras* it is deemed undesirable for the present to enter into its detailed description. But as the last two books are quite unknown and apparently no copies are available, it would be very fruitful to introduce them so as to have a correct notion of the historical back-ground of the *Sih Nathr*.

The *Gulzār-i-Ibrāhīm* was a kind of anthology in verse containing nine thousand lines of all verse-forms, and was completed jointly by *Zuhdri* and *Malik* at the instance of *Ibrāhīm 'Ādil* to whom it was dedicated. The following clear statement occurring in *Malik's* preface to the same book reveals its correct nature —

از پرده بخت این نعمه بدر داد و از بخل امر این رعایا برداد که دوران
نزدیکی و نزدیکی دوری شاهان دینی و مائشان حموری ملک و طهوری چهره
پوشیدگان معنوی و زوے کسانگان صوری در صفت هرچه پنداریه حال سلطنت
است و آورده گردن مملکت نه هزار بیت ذکر گرس از دسم مثنوی منبع انوار و
مروج قصائد و عزل و ترکیب بند و ترجیع بند و قطعه و رباعی چون جواهر
آبدار از کمر زحمت ساک اظهار در آورده الخ [کلیات ملک و رق ۱۱۰] (درباره
گلزار ابراهیم)

The title of the book appears in this line —

شکست این نظم و مرقع بهلیت حوال—که شد گلزار ابراهیم نامش—(ایضا)

1 The following points are significant —

1 This title is not traceable in any Ms copy 2 The chronological order of the printed copy is not kept in most of the Mss 3 A fairly large No of Mss contain only two or even one piece

2 Dr Rieu fixes A D 1846 as the date of its first publication, but the printed copy lodged with (?) was published in A H 1259 corresponding to A D 1843. Hence the date of its publication was earlier than A D 1846 or even 1843

The author of the Ma'āthir agrees with the above in these words —

(ح ۳ ص ۳۹۷) نه هزار بیت در اقسام سخن به مدح عادل شاه گشته مسمی به
گلزار ابراهیم ساخته

Exactly the same is found under Malik, but in the Bānkīpūr Ms some additions are made as follows —

آن دو مصاحف شماره آن کتاب را بهمانت بنده نوشته اند و هر یک چهار هزار و پانصد لغام و نثر گشته و نوشته و دیباچه بر آن نوشته و یک جلد کرده گلزار ابراهیم ساخته و این اختراع این در بزرگسواراست که به شرکت کتاب تمام نموده اند—
[ردی ۸۹]

This remark differs from that of Malik in respect of these —

1 According to Malik the book was prepared at the instance of the prince while nothing as such is mentioned in the Ma'āthir

2 In the Ma'āthir both of them are stated to have composed one half, but Malik does not state as such

3 In the Ma'āthir the anthology is stated to have contained prose portions also while Malik is silent on this point

Ibrāhīm³ Khālī endorses the views expressed in th Ma'āthir, but Iskander Munshī while agreeing in details wrongly gives its title 'Kitāb-i-Nauras' and thought⁴ earlier the correct number of its lines, i.e., as nine thousand, yet later on he gives only nine hundred¹ (in words). Professor Mohd Shafi, however, mentions² no difference though he quotes both the pages of the 'Ālam Arā-i- 'Abbāsī and so do Āzād³ and 'Ishq⁴. The title of the Kitāb-i-Nauras as quoted by Iskander Munshī has led Professor Mohd Shafi to deem it as identical with Malik's Manba'-ul- Anhār for the simple reason that in the Maykhānah⁵ its title is given as Nauras Nāma. Consequently he makes an attempt to

3 Vol 3 pp 447-48

4 Suḥuf-i-Ibrāhīm Fol 581, also *vide* حاتم‌اللم fol 22

5 Vol 1, p 132 (تاریخ عالم آراء عباسی)

1 Vol 3 p 752

2 Maykhāna p 268 (foot notes)

3 Khizāna-i- 'Āmra p. 411.

4 Nishtar p 1669

5, p 268, but on p 259-60 its title is not given

find out 4500 lines (i.e., Malik's portions in the joint anthology) in the Manba'ul-Anhār, but failing that he remarks⁶ —

دورس نامه ظاهراً همین منوی بهام ملوک‌السماء در کتاب حاتم دیوان هند
موجود است و تعداد ابیانش از چهار هزار و پانصد کم است

Zuhūrī's own remarks found in his prefaces to the Gulzār-i-Ibrāhīm and the Khwān-i-Khalil, explicitly indicate that he was Malik's partner in preparing the Gulzār and the Khwān, e.g.,⁷

بیل ازین دیوانش گزار ابراهیم و اکبر در گسترش حوان حلیل سهیم و عدیل
ملک‌الکلام است

It is strange that some writers have misunderstood دیباچه گزار ابراهیم and دیباچه حوان حلیل for the two main books, though it is clear as crystal that the دیباچه in which Zuhūrī speaks about himself in the first person and about Malik (who was called ملک‌الکلام) in the third person, can in no case be a work of Malik. The گزار ابراهیم and the حوان حلیل referred to in the above remark, are without slightest doubt, different from the prefaces of Zuhūrī. It was due to this misunderstanding that scholars of fair renown have assigned proper names to these prefaces about which we have spoken earlier. Fortunately Āzād of Bilgrām gives a correct idea about the prefaces as well as the anthologies in this⁸ sentence —

(ملک و ظهیری) به مشارکت یک دیگر سبکها در ملک تحریر کشیده اند
چنانچه ظهیری در دیباچه حوان نوشته این

According to this remark the گزار ابراهیم and the حوان حلیل were not identical with their prefaces. The author correctly thinks that the latter were written by Zuhūrī alone, while the former were the joint productions of Zuhūrī and Malik both.

The author of the Futūhāt-i-Ādil Shāhī gives many original and even conflicting things as under —

"Malik and Zuhūrī were the joint writers of two books, viz., گلستان حلیل and باغ ابراهیم both of which contained 9000 lines, besides prose writings. It is said that in a gathering of scholars, Ibrāhīm 'Ādil Shāh while discussing the anecdote of Firdausi and Sultān

6 Maykhāna p 268 (foot notes)

7. Kullīyyāt-i-Zuhūrī p 827

8 Sarw-i-Āzād, p 33

Mahmūd, ordered for the payment of one 'Hān' for each line to the joint writers of the above composition. The total payment amounted to 9000 mohars which were carried away on several camels. But on re-counting the lines, it was found that they were nine thousand and five hundred, and accordingly the whole payment was made to them. Later on five hundred lines were found to be purely repetition and so a number of courtiers lodged a complaint wishing that the excess money be returned. But the king remarked that the money once paid was paid for ever" (pp 372-73)

It differs from other statements in respect of the following —

1 It assigns different titles to both the anthologies, apparently the *Bāgh-i-Ibrāhīm* is a wrong substitution for the *Gulzār-i-Ibrāhīm* and the *Gulstān-i-Khalīl* for the *Khawān-i-Khalīl*

2 Contrary to all statements it shows that both of them contained only nine thousand lines, though only the *Gulzār-i-Ibrāhīm* comprised so money

3 It shows that both contained some prose portions as well, though in the Ms copy of the *Ma'āthir* the *Gulzār* is stated to have contained some prose, Yet neither of them is supported by any other authority.

However in view of Zuhūrī and Malik's own remarks which are also confirmed by the eminent scholars, regarding the title of the book which alone contained nine thousand lines, it would be wholly incorrect to accept the view expressed in the above remark. However, the phrase 'کتاب چاد کرد' occurring in the *Ma'āthir* suggests that both of them wrote separately and that each of the separate portions, contained about 4500 lines, besides the prefaces. Possibly the title of the *Gulzār-i-Ibrāhīm* was given when they were contained together and the apparent copy of which (its contents will be discussed later), contains the two sections separately. The prose portions in the book consisted of the prefaces which were not to their separate sections, but to the joint composition. But Dr Rieu in the following¹ note on the authority of the same Ms copy of the *Futūhāt* has stated a single book and a different name —

"Both stood in high favour with Ibrāhīm 'Adil Shāh who rewarded them, according to the *Futūhāt-i-'Adil Shāhī*, for the *Gulshan-i-Khalīl*, then joint production, with a present of 9000 gold pieces"

¹ Rieu Cat. of Persian Mss. in British Museum (under *Drwān-i-Zuhūrī*)

About the anecdote quoted in the *Futūhāt* we find no reference in any book except a similar account though differing in its details in the *Manba'-ul-Anhār*², some lines of which are quoted below —

در راست مسلکی عادل حدادند ابراهیم به شده و مالد و حسن حسن
مهدی که در قیمت شاه دامه طلا را دانه صاحب و عاقبت معصومی شاه دکن که
سیم سکن را طلا دواست -

دین به شهنامه جمال عروس	دست چنن دست به استاد طوس
حالت را گشت پدید سکن	دور شه دامه چو آمد به بن
سست زگی بعضی تلو بدایان	از حسن آل رنای مهدیایان
نگدلی برن ده بازار شعر	گشت چایین شهره که در کار شعر
قیمت یک الف دیا مد پدید	گوهر شصت الف به قیمت رسید
عهد سکن گشت ابراهیم عهد	کرد شه منزلوی از نص عهد
سیم طلا صاحب رهی شهرار	او به طلا سیم بر آمد ز کار

However, since the *Mathnawī* was included in the *Gulzār-i-Ibrāhīm*, this particular incident can neither refer to the reward on the composition of the former, nor to that of the latter.

The author of the *Natā'ij-ul-Afkār*³ ascribes the *Gulzār-i-Ibrāhīm* and the *Khwān-i-Khālil* to Zuhūrī alone who was, in reality, Malik's partner in preparing them. Saxena⁴ enumerates two books bearing the same titles among Zuhūrī's works (other than the *Sih Nāthr*). Similarly, the author of the *Qāmds-ul-Mashāhīr* mentions the *Sih Nāthr* and three other works, *حواں حلل* and *گلزار ابراهیم*, *رساله نورس*, *vis*, among Zuhūrī's compositions. Apparently these have been borrowed from the *Kalmāt-us-Shu'arā* and the *Basātin-us-Salāṭin* in which the last three works have been ascribed to Zuhūrī. But these three were identical with the three pieces which are collectively termed as the *Sih Nāthr*. Though this is too incorrect, yet one cannot measure the depth of the folly of those authors who claim the three works along with the *Sih Nāthr*, to have been written by Zuhūrī⁵.

Just contrary to these is the account of Sprenger who attributes the *Gulzār-i-Ibrāhīm* to Malik only. He further commits a mistake by stating that according to Āzād the name of the book is *Nauras* for

2 *Kullhiyyāt-i-Malik* (R. A. S. B. Ms.) Fol 75b

3 p 117

4 *History of Urdu Literature* (Translation) pp 74-75

5 Vol 2 p 49

6 *Oudh Catalogue* p 481

the obvious reason that the latter has¹ quoted only Iskander Munshi's view which has nothing to do with his own

Fortunately Ms No 1500² in the India Office Collection which is stated to be the Kullīyyāt of Zuhūrī's works, is, in all probability, identical with the Gulzār-i-Ibrāhīm. The said Ms has two separate sections, one containing Malik's works and the other, those of Zuhūrī. This is fully in consonance with the statement of the Ma'āthir which clearly shows that both the poets wrote their portions separately. The cataloguer was, however, puzzled while dealing with its separate portions and as the Ms is claimed to be a Kullīyyāt of Zuhūrī's works, he has attempted to ascribe all its contents to the same poet, but wherever he has failed to find any clue he has passed over it, e.g., with regard to Malik's preface to the Gulzār-i-Ibrāhīm he does not mention its author but passes on with the remark³ that—

It is "of the same character as Zuhūrī's well-known prefaces but different from these three and all other treatises hitherto known as composed by the same author, in spite of the frequent mention of گلزار ابراهيم. This treatise in ornate prose seems, like three mentioned above, written in homage of Ibrāhīm 'Ādil Shāh II"

With regard to the Manba'ul Anhār he mentions that in the Oudh Catalogue (p 482), it is included in Malik's Kullīyyāt, but on the authority of its lines quoted in the Khulāsat-ul-Kalām⁴ under Zuhūrī, he claims that it should be ascribed to him

As regards the series of *tarātib*, *tarjībānds*, *qaṣīdas* etc though he does not mention the name of the author, yet he holds them all to belong to Zuhūrī

Since the contents of the India Office Ms are just the same as stated by Malik himself and since about half of the said copy has been composed by Zuhūrī and it is perfectly in keeping with the statements of 'Abdul Bāqī and Iskander Munshi and lastly since the Ms concerned has separate sections of each as has been claimed by 'Abdul Bāqī etc, it is almost proved that it is nothing but the oft-mentioned Gulzār-i-Ibrāhīm. A detailed description of the Ms would further prove the same —

1 A prose treatise of the same character as Zuhūrī's three well known prefaces but different from these. Though the title is not given

1 حواشی عامه p 411

2 The's Catalogue Vol 1 pp 820-22

3 pp 820-21

4 A biography of mathnawī-writers by Ibrāhīm Khallīl

in this copy, it is undoubtedly identical with Malik's preface to the Gulzār-i-Ibrāhīm⁵ in view of the following —

(a) Its beginning⁶ as quoted by Dr Ethe is quite-similar to that of the MSS of Malik's Kullīyyāt preserved in R A S Bengal and Rāmpūr collections

⁷(b) Of the examples quoted in the India Office Catalogue all except one, are traceable in Malik's Kullīyyāt

(c) Dr Ethe has neither given its closing line, nor has quoted the concluding qit'a, which contains even the poet's pen-name, but since the last distich⁸ is traceable in the above Catalogue, undoubtedly, not only the whole qit'a therein, but its conclusion is also just the same as in other copies

(d) in the closing qit'a the following line contains the pen-name of the poet —

ملک شد باحدار ملک معنی ملک بود و به بر طرف با مش

Similarly the following line, occurring both in Malik's Kullīyyāt as well as in the India Office Ms, gives his pen-name —

دور بشی را حائز شمر ملک شاهی ملک نعمه به عاقله دین

But despite all this, it is strange that Dr Ethe did not mention its author

2 The Manba'ul-Anhār, Its beginning¹ as quoted by Dr Ethe is just the same as in Malik's Mathnawī having the same title and found in both the Mss of his Kullīyyāt This point has been accepted by the Cataloguer himself but he rejects it on the ground that its 294 lines

5 The Cataloguer of the Cuzon collections (R A S B) has very innocently remarked as follows (p 194) —

"It seems to be undoubtedly from Malik's pen (cf 30 his *ملک شد باحدار ملک معنی و نعلی*, at the end of this work) and there is (on the back) nothing improbable that Malik might have written it for Zuhūrī who was his relative"

6 اے نور من گلزارِ ابراهیم از تو وے آتشِ لعل و قلبِ بیم از تو

7 گلزارِ ابراهیم نامِ بہارِ

8 شکستِ این نظم و مرغانِ تہمتِ حوائی کہ شد گلزارِ ابراهیم نامِ

1 Its 1st distich is this —

بسم اللہ الرحمن الرحیم اهدنا الصراط المستقیم

have been quoted in the *Khulāsat ul-Kalām* under Zuhūrī, but no line contains either the pen-name of Malik or that of Zuhūrī. All the lines quoted there are taken from the above poem in which Malik's pen-name appears many times. As for example —

fol 69 حزو ملک را صله در پیش کن پس به آریں فکر دل خویش کن
 ,, 72 بر ملک دکنه گذا آریں بر ملک العدل هزار آریں
 ,, 73a خواست ملک تا در معرین رید دکنه شود بر دل معنی رید
 ,, 73b با ملک از شعله به حسرو به دیم دست من و آستی او دریم
 ,, 76b هست ملک قصه این رنگان منشا و پیدایی دل حلقان

3 The *tarkīb*², *tarjī*-bands and *qasidās* intermixed with *ghazals* and concluded by various strings of *rubā* is beginning —

فتح است کلید بر کشا دیم بر نه در چرخ در کشا دیم

This initial *tarkīb*-band had the following heading —

به فتح در نه کلید گشایش از قلعه گشائی ده گرفتن و دلیل مدحت عادل
 حدید بر کمر ترکشپ بند کرده از حاسه گرفتن —

Though Dr Ethe has not mentioned the author, yet he means to ascribe them to Zuhūrī only. The fact, however, is that all the poems have been composed by Malik in which his pen-name appears many times and that they are included in the poet's *Kullīyyāt* as well. The first *tarkīb*-band in praise of Ibrāhīm, contains 9 bands and covers fol 185a to 187a in the R A S B Ms of his *Kullīyyāt*.

The next section belongs to Zuhūrī —

1 Preface to the *Gulzār-i-Ibrāhīm*, beginning and end as in the second preface in the *Sih Nathr-i-Zuhūrī* (p 821)

2 Series of *tarkīb*, *tarjī*bands, and *qasidas*, beginnings

ای که شده از تو زبان همه جلس فیت زبیب دکل همه (p 821)

All the poems are from the pen of Zuhūrī. However, the usual initial *qasida*, as found in the Bode Catalogue and in the Berlin Catalogue No 931 and in the Rampur Ms, beginning—

—ای که شخص ده من و دلا بر بقایت ملائک جمله گوی

is missing here. The long *tarjī*bands in imitation of Sa'dī and Waḥshī are also not traceable. The first *tarkīb* in praise of God and the prince (Ibrāhīm 'Adil) pp 179 to 181 in the Rampur Ms

3 The ghazals³ beginning—

بوداشتی نگاه ر دینس بر آمدم در گفتن آمدی ر شدیدن بر آمدم

The initial ghazal beginning

آنکه خواهد داشت فردا رحمتش امان ما
گشته و غش آفتاب مطلع دیوان ما

4 A large collection of rubā'is divided into 22 sections, beginning—

بر مهر رعارض تو مقدم خوش است پیش تو دمه مستعدم عظام خوش است

This section does not contain qit'a and mathnawī as against the 1st

Fortunately the first four chapters of No 679 of Zuhūrī's Kullīyyāt in the Bānkīpūr collections, are identical with the second section of the Gulzār-i-Ibrāhīm. The following details of the said Ms would reveal that it agrees completely with the above

1 The preface to the Gulzār-i-Ibrāhīm by Zuhūrī, beginning and ending as usual (foll 1—8)

2 The qasidas, tarkīb and tarjī'bands intermixed, beginning as in the India Office Ms (foll 8-69). This section contains 21 qasidas, five tarkīb and two tarjī'bands of which all being properly headed, are in praise of the prince of Bijāpūr. Like the India Office Ms, it does not include the long tarjī'bands in imitation of Sa'dī and Wahshī, though Malik had two parallel poems exactly of the same nature

3 The ghazals beginning as above (foll 69-78)

4 The rubā'is divided into 22 sections all of which being properly headed, deal with various merits of Ibrāhīm 'Ādil Shāh. The 1st heading quoted here and its 96 rubā'is are missing in all other Mss of his Kullīyyāt including that of Rāmpūr. Similarly the 14th and the 19th headings are excluded from the Rāmpūr Ms (foll 78-121)

The total number of lines is as follows—

1 Qasidas, tarkīb and tarjī'bands amounting to 2220 lines

2 Ghazals amounting to 370 lines

4 Rubā'is amounting to 1952 lines

That gives a total of 4542 lines

The above shows that no Mathnawī of Zuhūrī's is contained in the *Gulzār-i-Ibrāhīm*. Apparently his Mathnawī similar to the *Manba'ul-Anhār*, written in imitation of the *Mākhzan-ul-Asrār* was not completed till then. However, Zuhūrī's one¹ Mathnawī, having no particular title, was composed a short time after the completion of the said anthology. The Cataloguer of Bodleian Library gives A H 1009 as the date of its completion on the ground that its closing line contains the following chronogram —

شد به اندام بس که رود انبار گشت تاریخ انبار²

But the word "انبار" does not give the date of the poem but of the building³ constructed by Shāh Nāwāz Khān for the obvious reason that the line occurs among those which are in praise of the same building under a separate head. Thus the poem must have been composed some time later than A H 1009 and so could have not⁴ been included in the above *Gulzār-i-Ibrāhīm*.

The actual date when it was completed is not known. However, this much is certain that Ibrāhīm 'Adil Shah was then running in his third 'ashrah⁴ which was to be completed in A H 1009. Thus it may be said with certainty that the anthology was finished before this date. It contains the *Manba'ul-Anhār* in which we find a reference¹ to Nauraspūr, a newly projected city whose construction, according to contemporary² sources, was not taken up until A H 1008. Similarly, the Nauras Mahal is also³ mentioned in the poem, but it was finally finished only in A H 1010. Thus it is supposed that the *Manba'ul-Anhār* had been finished before the completion of both the Nawras

1 Beginning

اے بناها همه نهادے تو هر کرا هر چه هست داند تو

It is included in the Rampur Ms of the *Kulliyāt* (pp 778-799)

2 Catal of Per Mss, in Bodleian Lib (Sachau and Ethe) p 673

3 e g vide two lines —

مناسن دنده را دهند جلا در هوا کس نه دنده کس طلا
مرد شد بدو ربع ساله چند شد به هر ماه کار ساله چند

and also *Firishṭah* Vol 2, pp 80-81

4 *Kulliyāt* p 816 (دېچاځه گلزار ابراهيم)

1. Fol. 71a

2 Fol 67a

3 The *Tadhkirat-ul-Mulūk* p, 348 and *Futūḥāt* p 158

Maḥal as well as Nawraspūr. Hence it is quite correct to fix a date between A. H. 1008 and A. H. 1009 which the Gulzār-i-Ibrāhīm was finally completed.

On the presentation of the book the prince of Bijāpūr rewarded the poets heavily. According to the Ma'āthir⁴, Ibrāhīm 'Ādil honoured them by awarding ninety thousand "lāris" which was equal to forty thousand rupees. The same amount with its equivalent sum has been mentioned in the Khulāsat-ul-Kalām⁵ and the Suhuf-i-Ibrāhīm⁶. In the Futūḥāt⁷, the reward paid at the rate of one 'hūn' or gold mohur per line, amounted to nine thousand hūns. But this coin was somehow or other concerned with the 'lāri' coin as is evident from these words occurring in the Futūḥāt itself:

نُه هزار هون را که در لاری بود بر شکران بازگردانده
ملک بازاران بردید

In the 'Ālam Ārā⁸-'Abbāsī⁹ both the amount of reward and the coins in which they were paid, agree completely with those stated above, but here the amount to be carried on several camels' back is not mentioned. The later biographers like 'Ishq and Āzād have chosen to adopt the version of the 'Ālam Ārā in which it is further stated that each of the two authors composed its half. This is similar to one found only in the Ms. copy of the Ma'āthir. But the distribution of the reward equally, i.e. in proportion to their share, seems to have been Iskander Munshī's own creation found nowhere¹⁰ else.

The amount of reward in gold, according to Malik's own statement, was equal in weight to the load of four camels —

چون گلزار ابراهیم به لب چش نبول رسید چهار شکر زر در حجره ظهوری و
ملک زانو زدند

This is fully supported by the Futūḥāt where the number of camels is not mentioned. But one need not be alarmed for Malik received

4 pp. 397 and 448.

5 Fol. 22

6 Fol. 581

7 p. 373.

8 pp. 132 and 752

9 Even in the 'Ālam Ārā on p. 752 such distribution is not mentioned.

10 Kulliyāt pp. 12-13

reward in gold equal to one camel load by the same prince on the occasion of the Manba'ul-Anhār Thereupon Dhīnī was so annoyed that he composed a Rubāi attacking Malik¹¹ —

در مدح و ثناءت امه شهنشاه دکن معذورم دار اگر نه گفتم سخن
حریف است که بهر یک شکر در گهرم حرم در هزار بیت بدید کرد

It is known that the liberal prince rewarded Dhīnī¹² equally. Once¹³ again the prince was so much pleased by the poet's repartees that he ordered for the payment of gold in the manner of *abjad* system of reckoning. It is further reported that the same poet got one thousand gold mohurs for composing a caricature of the Sultān to which Malik and Zuhūrī refer¹⁴ as follows —

شاه که دشنام به رحمت کرد نقد دعا را به چه قیمت کرد

❧ دشنامش را به رخ می کرد و درهائے سوره حریف کند تا سوره یزید

The *Khawān-i-Khalīl*, Zuhūrī and Malik prepared another work on the same model as the foregoing one probably at the instance of the Sultān which bore the title of *Khawān-i-Khalīl*. But unfortunately, so far, no writer has, exclusively, given its true nature. However, Āzād in his statement to the effect that both these poets composed jointly, has referred to this anthology for the obvious reason that he has quoted a sentence from Zuhūrī's preface to this work. Similarly the views of Gulshan and Saxena, though not very significant, prove the existence of the *Khawān-i-Khalīl* beyond any doubt. We have also examined Zuhūrī's own views about the same which, read with other statements, categorically prove that the preface was different from the anthology i.e. the *Khawān-i-Khalīl*, in so much as the former was in prose and was written by Zuhūrī alone, while the latter was in verse and was a joint production of Zuhūrī and Malik both. The exact nature of the book has been given by the latter in the following statement which clearly proves that it was jointly written by them so as to supplement the

11 e.g., vide Maikhāna pp 960-61

12 Ibid

13 The Futuhāt p 375.

14 Kuliyāt Malik fol 76a and Kuliyāt-i-Zuhūrī p 826

(1) VEDIC SECTION

A PASSAGE IN THE KAUSITAKIBRĀHMANOPANISAD (1.2.6)-SOME SUGGESTIONS AS TO THE PROPER READINGS AND A CLUE TO ITS IMPORT

(PROF. SIVAPRASAD BHATTACHARYA, CALCUTTA)

Thanks to the uninterrupted tradition amongst teachers and scholars and to the achievements of philosophers of the Vedānta system, the major Vedic Upanisads (including the Svetāśvatara) present to us a standardised text, though there is no end to the doubts and disputes as to their interpretation. It is a pity that the *Kau Br Up*, specially in its first chapter, known significantly as the *Paryanlavidyā* the most remarkable and, according to some scholars, the earliest stratum of the work, bristles us into textual difficulties which appear to be insoluble in some cases at least. Sections 2.6 of this chapter dealing on the path and experiences of the Spirit after death, referred to as the Pilgrim's Progress by Prof. Belvalkar because of its symbolism, introduce us to one of the knottiest, if not the knottiest passage in the Up literature. So far as indigenous scholarship of pre-modern days is concerned, the difficulties originating from bad transcription encouraging wild guesses in emendation (for there are no limits to this, as this does not relate to the Samhitās and the rigour of pāṭyāyana exactitude is not operative here) and in interpretation of scholars like Śaṅkara and Ananda have made confusion worse confounded. The labours of certain gifted scholars extending over the last fifty years have not taken us nearer solution, though they have been by no means inconsiderable. The discovery of the *Jaiminiyabrāhmaṇa* and of the *Jaiminiyopanisaḍbrāhmaṇa* has thrown much welcome light, in as much as there is much matter common in them with the text of the *Kau Br Up* and we can never be sufficiently thankful to Caland and more particularly to Oertel for this. The attempts at restoration of and the translation of this portion by Prof. Belvalkar (more than 25 years ago) and the recent edition (Paris, 1949) by Prof. Louis Renou have served to shake off the indifference and complacency of scholars that have looked upon the *Kau* as a mere repository of the age worn doctrines of the Chāṇḍī and the *Br Ār* and look down upon this section as a mere fanciful curio of materials not synthetically connected with the creeds and commitments of older thought (as is the case e.g. in the *Nār Up* तस्यैव विदुषो यज्ञस्यात्मा यजमान श्रद्धा पत्नी पतङ्गा अजरासर्ममग्निहोत्रं सत्रं सूर्याचन्द्रमखौर्नहिमानौ ब्राह्मणौ विद्वानभिजयति.)

The passage readily divides itself into two well defined parts of which the first (1.2) inextricably connected with the doctrines of Karma and of Transmigration of the Soul, the Upanisadic view of the two paths pītṛyāna and devayāna as adumbrated in the *Mundaka*, *Chāṇḍī* and *Br Ār*, has in its manner of presentation in the beginning and in the sequel

one may reasonably conclude that his object is literary and critical and not historical

Whatever the case may be both *Ṣaḥbā'ī* as well as the footnote writer are incorrect in assigning a proper name to Zuhūrī's preface. The only flaw in the annotation of the above line lies in the wrong substitution of the preface for the actual book itself

The anthology contained five forms of the verse, *vis*, *qaṣidas*, *ghazals*, *qit'as*, *mathnawī* and *rubā'is* as is proved by *Malik's* following⁴ remark —

گوش و رباب از گشت و شلوغ محو (شده) چشم و چراغ در رنگ و بو حذقه
و دایقه به چاشنی و کلام از لذت حالی مرده —

سالار خلعت پسندیده چند رنگ نعمت مازول بعدد نزلات خضراب حس
قصیده و مزل و تمامه و رباعی و مثنوی

But nothing is known about the numbers of lines it contained and the reward the authors obtained for it. However, Zuhūrī has stated in its preface that he was⁵ in his 70th year and since he was born some time in A. H. 943-44, the preface and the book were written some time before A. H. 1014. Just as both Zuhūrī and *Malik* wrote prefaces to the *Gulzār-i-Ibrāhīm*, so they did to the *Khawān-i-Khalīl*, the former's being the last in the *Sih Nāṭh*, while *Malik's* single available copy being included in the Rāmpūr Ms of his *Kullīyyāt*. It seems they must have adopted the same course in compiling the anthology as they had done earlier. But in the absence of historical data nothing can be said with preciseness.

4 *Kullīyyāt* p 13

5 *Kullīyyāt* p 827 (preface to the *Khawān-i-Khalīl*.)

(19) "CONTRIBUTION OF HINDU POETS AND WRITERS OF
HYDERABAD-DECCAN TO PERSIAN LITERATURE "

by

Q S, KALIMULLAH HUSAINI

For centuries India and Persia have been neighbours and have had close cultural relations with each other. Their cultures, though distinct to-day, bear close relationship to each other. The same is true of their languages, Sanskrit and Persian, which belong to the Aryan family and are cognate. Besides, hundreds of Persian families residing in Khurasan had been forced by the atrocities of the Persian king Afiasiyab to seek refuge in India. They fled to the Punjab and sought shelter in the district round about Lahore, Multan and Delhi. This is the first instance of the direct historical connection of Persia with India, which sowed the seeds of Persian culture in Indian soil.

During the reign of Sultan Mahmūd and his successors the Persian language progressed to a great extent and Muslims and non-Muslims both adopted it as both a court and a literary language. The Hindus took keen interest in the study of Persian. As a result of this the Hindu nobility, of the Punjab who were the first recipients of honours from the Ghaznavid kings were holding important positions in the State. They also cultivated a poetic and literary taste. This was due to the continued immigration of cultured Persian families into the Punjab.

Persian language and literature also flourished during the reigns of the Ghūris and Slave kings. The Ghūris were from the beginning devoted to Persian poetry and were subject to Persian influence. The Hindu literati also developed a taste for Persian and spoke and wrote in that language.

During the reign of the Moghul Emperors and their nobility, Persian literature reached its zenith. Especially the courts of Akbar, Jahāngir, Barrām Khān and 'Abdur Raḥīm Khān Khānān were cradles of learning and literature. Poets and writers flocked to these courts for fame, honour and reward.

The Qutb Shāhi monarchs of Golconda did not lag behind these courts. Many of the monarchs were poets themselves and composed verses both in Persian and Dakhni languages, and their Diwāns are still extant. They were great lovers and patrons of arts and learning. Although it is not within our purview to enter into the details about this dynasty, yet we cannot pass on further without mentioning the names of a few noted Hindu poets and writers of this period. They

were —Girdharilal, the author of the Ta'rikh-i-Zafar-arā-i-Deccan, Munshi Subhan, and the author of Khulāsatul Twārikh. The poets of this period were Birhanian, Hunar, Gian Rai and others.

During the reign of the Āsafjāhi Dynasty the land of the Deccan produced innumerable poets and writers. The Muslims and Hindus of this State played a prominent part in this field and contributed a good deal to Persian literature.

It is a vast subject, and I have, therefore, confined myself only to those poets and writers who enjoyed great reputation and popularity among their compatriots. I have also quoted specimens from their poetry to show its merits.

The following are a few selected poets and writers with whom I would like, for the present, to deal briefly —

Dabir, Mauzoon, Dhahin, Shafiq, Shādān, Shād

DABIR, Dula Rai was born in Burhanpur. He was a nephew of Lala Khushhalchand, Farhat. He was a good poet, an excellent prose-writer and the author of the famous Ta'rikh-i-Āsafi. He died in Burhanpur in 1225 A. H.,

The following are a few verses from his poetry —

نه هر انسان هنر دارد نه دارد نه هر دریا گهر دارد نه دارد
 میادهای را نهان نیست پیدا که می گویند کبر دارد نه دارد
 وقت چرخان جلوس است بهایان منده
 نه ملک تنگ بود وسعت میدان منده

می نهد ریحی تیر نگهش بر سر خاک
 تهم ابرو منده خنجر مرغان منده

2. *Mauzoon*, Raja Madan Singh was appointed Accountant-General in the reign of Āsaf Jāh. For his meritorious services Nāsir Jung Shaheed awarded him a *manṣab* of rupees 2,000, colours, drums and the title of Raja. Mustafānagar Fort was under his protection. Once, it is said that the English attacked the Fort in the year 1199 A. H. and the Raja defended it to his last breath and, succumbed to the wounds he received in the battle. He was an able man, highly competent both in prose and poetry, and left a *diwān*. He was also noted for his wit and humour.

Ghulām 'Alī Āzād trained and patronised him

A few verses from his poems are quoted below —

بہکا کلند مردگان شکرؔ ملک
موزوں چہ تکلہاست کہ در چشم زار نیست

لب او کر دریں محفل تبسم آشنا گرد
دل از ما ہو رگزل مسخی رمی آب از گہر گرد

حسن او بے نقاب می بینم رو کس آئیناب می بینم

ر سر کوئے تو ریت آہلہ ترساں ترساں
چند گل از چمن حسن ہو دامن دامن

ز دات و لا صفات ناصر بود چہاں را بہار حوی
بہر و اقبال و نصرت دولت چو حیر سازد خدا پدید

3 *Shafiq*, Lachhminarayan His grandfather Bhawanidas came from Lahore to the Deccan with the army of 'Ālamgīr and settled down in Aurangabad His father Hansaram wrote a book entitled 'Darbār-i-Āsaf Jāhī, which contains laudatory poems on the reign of Āsaf Jāh

Shafiq was born in Aurangabad on the 2nd Safar 1158 A H From his early youth he was educated and patronized by Ghulām 'Alī Āzād Bilgramī Samsāmud Dawfa awarded him a manṣab and the title of Dulichand He had an excellent taste for poetry In the beginning he composed verses under the pen-name of Sahāb, but when Āzād came to know about it he changed it to Shafiq

Shafiq composed verses both in Persian and Urdu, and was considered one of the best of the pupils of Āzād He held a high position among his contemporaries in poetry, historiography and authorship His verses are characterised by simplicity of diction, gracefulness and high poetical excellence His poetical works comprise two voluminous diwāns, in Persian and Urdu, but, unfortunately, they have not been published as yet His famous work entitled Gul-i-Ra'nā "Lives of Poets" is also unpublished In this excellent work he imitated Ghulām 'Alī Āzād, his tutor, in scrutiny of facts, carefulness, accuracy and research He has clear ideas about the subject he chooses to write on He died in Aurangabad

(1) VEDIC SECTION

A PASSAGE IN THE KAUSITAKIBRĀHMANOPANISAD (1.2.6)-SOME SUGGESTIONS AS TO THE PROPER READINGS AND A CLUE TO ITS IMPORT

(PROF. SIVAPRASAD BHATTACHARYA, CALCUTTA)

Thanks to the uninterrupted tradition amongst teachers and scholars and to the achievements of philosophers of the Vedānta system, the major Vedic Upanisads (including the Svetāśvatara) present to us a standardised text, though there is no end to the doubts and disputes as to their interpretation. It is a pity that the *Kau Br Up*, specially in its first chapter, known significantly as the *Paryanlavidyā* the most remarkable and, according to some scholars, the earliest stratum of the work, bristles us into textual difficulties which appear to be insoluble in some cases at least. Sections 2.6 of this chapter dealing on the path and experiences of the Spirit after death, referred to as the Pilgrim's Progress by Prof. Belvalkar because of its symbolism, introduce us to one of the knottiest, if not the knottiest passage in the Up literature. So far as indigenous scholarship of pre-modern days is concerned, the difficulties originating from bad transcription encouraging wild guesses in emendation (for there are no limits to this, as this does not relate to the Samhitās and the rigour of pāṭyāyana exactitude is not operative here) and in interpretation of scholars like Śaṅkaraānanda have made confusion worse confounded. The labours of certain gifted scholars extending over the last fifty years have not taken us nearer solution, though they have been by no means inconsiderable. The discovery of the *Jaiminiyabrāhmaṇa* and of the *Jaiminiyopanisaḍbrāhmaṇa* has thrown much welcome light, in as much as there is much matter common in them with the text of the *Kau Br Up* and we can never be sufficiently thankful to Caland and more particularly to Oertel for this. The attempts at restoration of and the translation of this portion by Prof. Belvalkar (more than 25 years ago) and the recent edition (Paris, 1949) by Prof. Louis Renou have served to shake off the indifference and complacency of scholars that have looked upon the *Kau* as a mere repository of the age worn doctrines of the Chāṇḍī and the *Br Ār* and look down upon this section as a mere fanciful curio of materials not synthetically connected with the creeds and commitments of older thought (as is the case e.g. in the *Nār Up* तस्यैव विदुषो यज्ञस्यात्मा यजमान श्रद्धा पत्नी पतङ्गा अजरासर्मग्निहोत्र सत्र सूर्याचन्द्रमसोर्नदिमानौ ब्राह्मणौ विद्वानभिजयति.)

The passage readily divides itself into two well defined parts of which the first (I.2) inextricably connected with the doctrines of Karma and of Transmigration of the Soul, the Upanisadic view of the two paths pītṛyāna and devayāna as adumbrated in the *Mundaka*, *Chāṇḍī* and *Br Ār*, has in its manner of presentation in the beginning and in the sequel

At the time when Nizām-ul-Mulk Āsaf Jāh left for the Deccan, Shādān's ancestor Moolchand applied to Nizām-ul-Mulk for permission to accompany him. Thus he arrived in the Deccan.

In course of time Chandulal was appointed as the Collector of the Customs Department, and rising from one high post to another he was ultimately raised to the Prime Ministership of Hyderabad, and was awarded the highest title of Maharajah.

Maharajah Shādān was a great patron of learning. Being himself a poet and an author of high rank, he held 'ulamās, poets and all sorts of learned men in great respect. During the period of his prime-ministership poets and learned men flocked to his court from Persia, Hind, Sind, and other places. They were paid good salaries, the minimum being one hundred rupees and the maximum one thousand. He used to hold poetic assemblies and literary discussions after 12 o'clock at night. He composed verses in Persian and Urdu, and has diwāns in both the languages, which have been published. His poetry was characterised by sublimity of thought and simplicity of diction. While he revealed literary taste in the gathering of learned men, he discussed with mystics problems of the unity of God, path of truth and other doctrines of mysticism. Sometimes he eagerly listened to people recounting the miracles of the saints and at other times he argued with poets about the beauties of proverbs, metaphors and similes of the ancient poets. At times he attended meetings where devotional and mystical poems were sung. In the company of the historians he listened to anecdotes of chivalry and generosity of the great men of the past and felt edified, while he trembled at their cruelties and brutal deeds. With astrologers he talked of probabilities, of good fortune and misfortune.

In short he used to have talks with different people on different topics till 2 or 3 o'clock at night. In spite of his going to bed so late, he was an early riser, and soon after that he was occupied with his daily routine work. His greatest fame and popularity were derived chiefly from his charity and munificence.

A few verses from his Diwan are reproduced below —

بسکه در ناز و دهم جان و دلم پروردگار است

تاب هر رنگ ندارد که بون شهید ما

شعر شادان بجه عنوان بقلم نظم کند

اندازم از اعقاب تو مملو است رنگ و ریخت ما

شبه ز طاف هم آفوشم از شود دلبر

شبه ابروات میام تمام صغرا را

ز لطف دولت جاوید عمر امه شادان

کجا خیال که تا به برم مسکرا را

مکان لا مکانی را بجز دل جا کجا آورم

لدا! از عیب می آید که اینها لفظ اندازم

6 Shād, Maharajah Kishen Pershad, was Peshkar, Minister and Prime Minister of Hyderabad, Deccan. His father's name was Raja Hari Kishen. Maharaja Shād was born in Hyderabad in 1281 A. H., and was brought up and educated here. His maternal grandfather, Chandulal had no son, therefore, Kishen Pershad was taken care of as his own son. He learnt Arabic and Persian from six scholars of these languages. He acquired great skill in calligraphy. From the early part of his youth he began composing verses and got them corrected by Bijjhalal, Tamkin. Day by day his poetry progressed well. It is interesting to note that he also became a pupil of the late Nizām, Mahboob 'Ali Khān, with the pen-name "Āsaf" in poetry. Being a great mystic and pantheist the greater part of his poetry deals with the topics of mysticism, pantheism and unity of God. This was greatly appreciated by the mystics. He was a staunch believer in equality in merit of all religions, therefore, he treated Sūfis, Pandits and Christian missionaries with great respect. High and low were all alike to him. In politeness he was unrivalled. His bounty knew no bounds. He was a great scholar of Persian and Urdu. He composed verses in these languages and his diwāns have been published. One printed diwān, Khumkādā-i-Rāhat especially contains eulogies on the Prophet Muhammad. In this he has given expression to his deepest feelings of love and reverence for the Prophet, and the strong desire, which he cherished, for visiting the Prophet's country and his tomb. He was a gentleman with all round accomplishments. In short he possessed such sterling qualities as are not to be found in any man in this age of materialism.

He passed away in 1359 A. H. in Hyderabad, Deccan.

He was a versatile writer and produced about 40 books on different subjects, among his books are —

برم خیال (۳ جلدیں) 'مطلع جزو شد' 'از معانی و زوایا' 'مختصر القرآن' 'مثنوی آنہنگ و محود' 'ایمان شاد' 'نعمت شاد' وغیرہ۔

The few verses quoted below will hardly do justice to his simplicity of style, sublimity of thought, critical insight and poetic excellence —

مست تو ام از باد و جام آردم
صید توام از دانه و دام آردم

مقصود من از کعبه و بهائیه بوئی
ورده من ازین هر دو مقام آردم

بجز آن حواحه هند الهی شاد
کسی دیگر مرا مشکل کجا نیست

نیست داعی غیر عشقی در دلم درد دگر
منزل یار است ایلهک منزل بیگا نه بس

دل که بود دینم رقیب شد آخر
گمان نبود که من مار آستین دارم

یک نفس غیر از وصال دوست نتوان زیستن
در طریق عشق دشوار است آسان زیستن

توبه کردی از گناه و فری عصیا لی هنوز
وای بر تو منقلب مردن پشیمان زیستن

Besides those persons who have been described above, there are other Hindu poets, authors and learned men whose names at least, must be mentioned here For instance —

Raghuender Rao, Jadhav, the composer of quatrains, Raja Giridhari Pershad, Bāqī, Raja Narsingraj 'Alī, the poets, Raja Rajeshwar Rao Asghar (the compiler of the modern Persian Farhang, whose great Dictionary of Modern Persian words is yet to be published), Raja

Makhan Lal Girdharilal and Bala Pershad (the authors of the *Tā'rikh Yādgar-i-Makhanlal*, *Tā'rikh-i-Zafar Arā-i-Deccan* and *Gulzar-i-Mu'asirin*) Baṣāvan Shādān, (the author of *Amir Nāma*), Āzād, Saran Bali Gauṛ, the relative of Raja Shivaraj Bahadur, and the other poets, Tamkin, Rai Bhiṣulal, Hāqir' Mahasingh, Dāgh, Lala Nihal-karan, Fāḍil, Rai Jawala Pershad, Raja Madansingh, Mahtāb, Mohanlal, Nafees, Rai Bhawani Pershad, Hunai, Gian Rai, Waqār, Mudab-ḥir-ud-Dowla, Munshi'ul Mulk, Raja Jawala Pershad, Muḥkam Jang and many others

VII—PRĀKRITA AND JAINISM

(20) ON THE TEXT OF THE DHŪRTĀKHYĀNA

by

PROFESSOR DR A N UPADHYE,

KOLHAPUR

The Text of the Dhūrtākhyāna, a unique satire in Indian literature, has been edited by Śrī Jinavijaya Muni¹ from three Mss, two of which, namely A and B, look quite old and may be assigned to the 16th century A D. There is not the least doubt that it is the work of Haribhadra who flourished in the middle of the 8th century A D.² Contrasted with the antiquity of the author, it has to be admitted that the Mss of the Dhūrtākhyāna are of a very late period. To reach an ideally critical text, it is necessary that older Mss of the Dhūrtākhyāna must be secured and collated. In the meanwhile I am presenting here a couple of passages quoted in the Sanskrit commentary of Abhayadeva³ (of the second half of the 11th century A D) on the Praśnavyākaraṇāṅga. Abhayadeva does not mention his source, but the gāthās quoted have close agreement with the text of the Dhūrtākhyāna.

The Dhūrtākhyāna II 28-30 run thus

पुत्रि चालि जगमिष द'चमहाभूषवजिजं गहिरं ।

रायणं जलेयं महप्पमाय तहि अंर ॥

वीह्वरपरेण योजंत अभिक्कं सुधिरंकास ।

कुठ हुभागजायं अर सुमीह संकुतं ॥

तस्य सुरासुरपायरमकुअवडप्पयमय जय सारव ।

अह मायं ता गामो कह खु य माहज वाबु'के ॥

With these may be compared the following lines quoted by Abhayadeva⁴

सत्रायकप्रसूतमुवनवादिनां मतमिरथमाचक्षते ।

पुष्प आशि जगमिष पञ्चमहामुखविजय गभीर ।

स्वायथ्यं जलेषु महत्पमाय तर्हि क्वं ॥ १ ॥

वीर्यपरेण द्योतित आचिञ्च सुहृत्काकजो फुड ।

फुडं दुःसागवार्थं जगन् भूमी य संवृत् ॥ २ ॥

तस्थ सुरासुरनारगसमयसचक्षप्यस जग सच ॥

उपपद्य मणियमिष जगत् -पुराण-सत्यमि ॥ ३ ॥

The first five lines have much in common, if not practically identical. The last line shows that Abhayadeva is not *directly* quoting from the Dhūrtākhyāna. He specifies the source of Brahmandapurāṇa. It is quite reasonable to presume, therefore, that it must be an earlier passage which, by adding a relevant last line to suit the contextual argument, Haribhadra has employed in his Dhūrtākhyāna. By keeping the first five lines nearly identical, he has presented his facts in an authentic manner, based on an earlier source.

The Dhūrtākhyāna II 32-37 stand thus

सो किल जुगतसमस्र उदपयोगयणीकस्र ज्ञोप ।

वीर्यपरेण द्योतितो उदयमजगमि ॥

विचक्षुः मयससथावरपण्डसुरावर तिरिवज्रजोषी य ।

एगययस्र जगमिष पञ्चमहामुखपञ्च ॥

एवमिहे जगमि विचक्षुः यमोहपायस्रं जग सो ।

संहरगिरिं यं हुं ग महासमुद्रं य विविधयय ॥

संघमि तस्र सयय जगत् तर्हि बाजसो मयभिरामो ।

संपुण्यसरीरुजो मिदमस्रकुं चिजसुदेसो ॥

हस्यो पसारिसो से रिसिया एहेहि वच्य मण्यजो य ।

जगधे मम विजगामु मा मरिहिसि उदयवाहीय ॥

सेय य विजु हस्यो जोहजिसो सो रिसी लजोतस्र ।

विचक्षुः उजरमि जय ससेखयकायास्र सच ॥

With these may be compared the following lines quoted by Abhayadeva

तथा—

सो किञ्च जलपसमुत्थेषु ह्यपयोगमवमि जोगमिम ।

बीती परपरेण भोजतो उदयमभिममि ॥ १ ॥

स किञ्च मार्कण्डेयि ।

पेचङ्ग सो तसयावरपणदुसुरवरतिरिक्कजोणीय ।

एगन्नव जगमिण महभुवविमजिय गुहिर ॥ २ ॥

एवविहे जगम्मी पेचङ्ग जगोहपायव सहसा ।

मवरगिरि व तु ग महासमुद् व विच्छिन्न^५ ॥ ३ ॥

खंभिम तस्स सयय अचङ्ग तहि जाज्जओ सयसिरायो । [विष्णुरित्थः]

सविद्धो सुद्धिअओ मिउकोमलकु चियसुकेसो ॥ ४ ॥

हत्थो पसारिओ से महरिसियो एह तत्थ अण्णओ य ।

सय इम विक्कगु मा मरिहिसि उदयवुद्धीय ॥ ५ ॥

तेय य पैत्तु हत्थे उ मीक्किओ सो रिसी तओ तस्स ।

पेचङ्ग उदरमि जय ससेजवणकायण सत्थ ॥ ६ ॥

मि, पुन सट्ठिकाणे विष्णुना त्थु कुदशानता चात्थ प्रतीसिवावितत्वात् ।

The agreement between these two passages is substantial, and the apparent differences are merely verbal. Here too Abhayadeva does not mention either Haribhadra or the Dhūrtākhyāna. As in the case of the above passage, there is no positive clue to the source. It is possible to argue both ways either Abhayadeva has taken this passage from the Dhūrtākhyāna, or both Haribhadra and Abhayadeva are using an earlier source for their respective purposes.

Though the Dhūrtākhyāna is studied in details⁶, there is still much scope to study its antecedents and sources in Indian literature⁷. The first passage possibly indicates that Haribhadra had before him some Prākṛta sources. A story like the one narrated by him is said to be found in the Nāstīacūṛṇi⁸. I request other scholars to shed more light on the sources of the Dhūrtākhyāna.

FOOT-NOTES

- 1 Singhī Jain Series, No 19, Bombay 1944
- 2 See the concluding gāthās and especially the symbolic term *viraha*
- 3 Śrī-Praśnavyākaraṇāṅgaṃ, Āgamodayasamīti Ed, Bombay 1919, pp 33 f
- 4 I have reproduced these passages almost as they are in the Āgamodayasamīti edition
- 5 Better read *vithinnan*
- 6 See my essay 'Dhūrtākhyāna A Critical Study' included in the ed. of this work by Śrī Jinavijaya Muni noted above
- 7 It is strange, if not audacious, on the part of Mr. H R. Kapadia (Anekānta-jaya-patākā, Vol II, Baroda 1947, Intro p 125) to say specifically that I have not noted the common verse in the Prabhāvakacarita and its mention of Kitava-kathānaka pañcaka He has appropriated not only the contents but also expressions from my Critical Study He should have read the whole Essay with open eyes and balanced mind, especially the foot-note No 1 on p 47.
- 8 My friend Dr J C Jain informs me that the story is found in the Piṭhikā, Vol I, p 92 This book has not been accessible to me as yet

(21) FORGOTTEN LAND OF JAIN HERITAGE, PĀTALIPUTRA—THE
ANCIENT THIRUPADARIPULIYUR IN DRAVID DESH]

by

SRI D G MAHAJAN

Jain Ācārya Samantabhadra's name has been associated with the *Pāṭaliputra* and it has been a belief of the scholars till late, that Ācārya Samantabhadra has visited this Pāṭaliputra-named Patna at present. This belief has a basis in the following rhyme in Sanskrit in the inscription —

पुर्वं पाटलीपुत्रमर्थं मेरी मया ताडिता ।
परचात् माखव सीनु ठक विपन काशीपुरे वैदित् ॥
मामोह करहाटक बहुकट विवाहकट सकट ।
सावार्थी विचाराभ्यह करपते बाहु^१क विक्कीरीत ॥^१

It is an inscription found at Sravanabelgola, a most famous Tirtha-ksatra holy place of the Jain religion, since before the Christian Era, in Mysore State, South India. This being the only one of its kind, naturally much importance is given to it. My learned friend Pandit Jugalkishor Muktiyar² and others, on the strength of this inscription are led to believe that Ācārya Samantabhadra visited Pāṭaliputra-Patna during the travel he made in the country of the then Bārātavaras, as referred to in the above inscription.

2 While on tour of South India, on the occasion of the Indian History Congress sessions held at Madras and Annamalai Universities in the years 1945 and 1946 respectively, for the research of the Jain culture in the ages before, I came across a town called Cuddalore, which was then known as Pāṭaliputra and hence a doubt arose in my mind as to whether the reference to Pāṭaliputra in the above inscription as the

1 Sravanabelgola inscription No 54 old and 67 new. It is also called "Mallisenaprasasti" which was written in Śaka Samvat 1050 i.e. A.D. 1100.

2 "Ātmanīmāṃsā" p. 4 referred to in 'Swami Samantabhadra' by Pt. Jugalkishor Muktiyar.

place which Ācārya Samantabhadra visited is to this Pāṭaliputra, a new find or to the other, which is now known as Patna in Bihar-North India

3 For this one has to test the question from the following points of view —

(a) Why should Ācārya Samantabhadra have gone to Pāṭaliputra in North India and whether it was a seat of learning and centre of religious activities then in his times? Whether at all the town was in a flourishing condition as it was a capital of the Magadha—in that period? No doubt that Pāṭaliputra was a flourishing city in the times of Chandragupta Maurya, as the capital of Magadha. It lost its importance after the overthrow of the imperial throne of the Mauryan Dynasty, sometime in 184 B C, when Pusyamitra and his son Āgimītra—the founder of the Śuṅga Dynasty, occupied it, invading Magadha and tremendous destruction has been suffered by the capital—Pāṭaliputra, and Āgimītra took his capital to Vidiśā in Malva the modern Besanagar near Bhilsa in Gwalior State. The other capital was Avanti-Ujjain being at the other end of the Magadha Empire³

Again Pāṭaliputra was invaded by king Kharavela of Kalinga Desha, and of Hatigumpha fame and complete destruction was made in the 1st century B C of the city of Pāṭaliputra, due to the severe blow at the hands of King Kharavela when he invaded Magadha and made Āgimītra his vassal⁴. Thus evidently it will be proved that Pāṭaliputra was under complete destruction and never regained its lost importance and magnificence, glory and grandeur for ever. All these events took place before the Christian Era and since then there is nothing to the credit of Pāṭaliputra to show that it had regained the same past days, upto the times of Ācārya Samantabhadra, which means a very long and most considerable gap of time of nearly five hundred years or so.

(b) Whether it was a seat of learning at the time of the visit of Ācārya Samantabhadra? Samantabhadra's time is so far fixed or supposed as Śaka Samvat 60, i.e. 138 A D^{4b}. From the above discussion it is clear that as Pāṭaliputra was under complete destruction, it cannot be a seat of learning and of importance in religious activities. Secondly why should Ācārya Samantabhadra go to Pāṭaliputra at such length from a place in Tamilnadu, when there were other most important

3 *Ancient India*' Vol No 4, page 113 and 114, by Dr T L Shah

4 (a) *Ancient India*' Vol No 4, page 113 and 114, by Dr, T L. Shah

(b) Mr Lewis Rice in his "Inscriptions at Sravanabelgola" and preface to "Karnatakshabdanusasan" "Pattavali" published in Bhandarkar Oriental Report 1883-84, page 320 and "Swami Samantabhadra" page 196 a Hindi book by Pandit Jugalkishor Muktiyar

places of learning, namely Kanchipuram, Madura, etc, so near from the place from which Ācārya came in Tamil land the ancient Thondaimandalam. In the time of Ācārya, Urayur, Kanchi, Madura and others were big centres of learning and all were in South India, full of Jain Mathas-monasteries, temples-Bastis and Palls, schools etc of the Jain religion⁵. It is also presumed that Ācārya might have taken Dīkṣā and become Muni at Kanchipuram or near about it as it appears from the later part of the said inscription⁶ (c) Was Ācārya in a position to undertake such a long and hazardous travel, when he was suffering from a deadly disease "Bhasmakavyādhī" and hence can not be said to have undertaken such a risky travel at the cost of life, a good for nothing. From the sequence of the text of the inscription it appears probable that Ācārya might have visited Pāṭaliputra of Southern India-Tamilnadu, which was very near to his birth place and dīkṣāsthanam etc⁷. This will be clear from the following possibilities

4 Pāṭaliputra in Tamilnadu is made out as follows —

(a) In South India Kanchipuram or Kanchanapuram-the present Canjeeveram, Madura, Urayur, Bhaddalpur, Patalipur, Uragapur, etc, were the great centres of learning, and religion, activities and debates used to take place amongst Jains, Buddhists, Śivaites and Vaiṣṇavites on religious subjects. "Bhaddalpur" referred to in other inscriptions and manuscripts was no other than Pāṭaliputra or Patalipur, the ancient name in Tamil was 'THIRUPADARIYUR', the corrupt form of which is 'Thirupapuriyur'-the present CUDDALORE TOWN, the head-quarter of the South Arcot District of the Madras Presidency⁸.

5 "Swami Samantabhadra" page No 12 a Hindi book by Pandit Jugalkishore Muktiyar

6 Sravanabelgola inscription No 54 old and 67 new, as thus

काव्या नरनाटकोद्भूतमजिततनुलाङ्गुले पांडुपिङ्गः ।

पुण्यबोधेशास्त्रविभुर्दशरपुरनगरे मृष्टभोजी पण्डितः ॥

वाराणस्यामभूवृषभरचवत् पांडुरांगस्तपस्वी ।

राज्यं चस्थासित कश्चि स चक्षुः पुरतो जैननिग्रथवादी ॥ १ ॥

7 Studies in South Indian Jainism page No 30

Prof A F Rudolf Hoernle-Indian Antiquity Vol. XXI -

There father Pattavallies of the Digambara pages 60 and 61

8 Prof. A F Rudolf Hoernle-Reports on the Archaeological Survey of India Vol No 1906-0-7.

In my tour in January 46, I visited the town of Cuddalore and made survey of the most ancient sites of the old city of Pāṭaliputra. The PETTAI is the very ancient suburb of the town, nearly 2 miles away. There is a very old Jain idol nearly 4½ ft high in Padmāsana posture placed in the premises of a private person of Mandam village who celebrate the function supposing it the idol of Viṣṇu. The idol is placed on a raised platform under a big tree. It is coated with dark coating, due to applying oil by the villagers at the time of worship. No animal sacrifice is made before the said idol, the identity of the idol being not known to them. From here a straight road goes to 'THIRIAHINDRAPURAM' a very ancient site, at the foot of a hill 100 ft in height, on the bank of the river 'Gadilam'. There are several ruins and relics of the ancient times, spread all over the area of 12-15 miles, of the old city of 'Pāṭaliputra'. There are ancient caves, palaces and temples, shrines, Mathas monasteries, etc., in ruins fully buried under earth and debris, showing their existence in the past by old pillars and stones out of the said ruins. The main temple of Viṣṇu is also ancient and main shrine dates to the Pallava Period and fine specimen of ancient architecture is seen. The river Gadilam that flows on the North of Thirupappuliyur at present, used to run by the south of it in olden days, along the Eastern Ghat Valley and even today we can notice the old bed of the river, which is very fertile land under cultivation at present. Visit to this place will quite convince a person that river was flowing on the south of the town in olden days. Some years before there was one Jain idol in the premises of the temple, but it is not found now. This idol was brought from the ruins in the part of the place⁹.

The environment of Thiruvendipuram, the most ancient spot of Pāṭaliputra, can be verified fully and satisfactorily on the strength of the Tamil works¹⁰, which deal with information regarding the existence of ancient Pāṭaliputra, in the heart of the Tamilnadu, from the very beginning of the Christian Era to the period of King Mahendravarmān I, who was converted from Jainism to Saiva sect at the instance of Saint Appar, who was himself a convert from Jain religion. The Viṣṇu temple in Thiruvendipuram has a very lofty Gopuram and large Sabhāmapadāṁ, Gaibhagṛāṁ etc., about which it is said that Muni Vyāghrapāda worshiped Śiva under the tree of Padarī or Patalī or Padalī and since then it got this name.

From Cuddalore Pauruṭi town is nearly 15 miles away, which can be conveniently visited by railway train. A straight road goes to Thiruvadikai nearly 1½ miles from the town of Pauruṭi. This is a small village nowadays having a most ancient temple which originally

9 Epigraphica Indica Vol No 6 and Vol 331

10 Tamil "Pariyapurāṇam", "Sthalapurāṇam", and "Thevaram" Rhimes etc.

belonged to Jain religion. The temple is famous by the name "Gupadhareccharam" which might have been worshiped by a great Jain Acharya Gunadhara or Gunabhadra, or the idol in the temple might have been installed by him. Besides it can not give a sound interpretation by calling so. The temple is in utter ruins. In the Mūlagṛham there is Śiva Lingam of a very large size, made of black granite with shining polish and Shalunka-the Yonipitham below it is very beautifully and artistically carved. There is also a Viṣṇu image in Sabhāmaṇḍapam. The original Jain Tirthankar idol which was in the temple on the main Vedisthānam, has been thrown away and placed just outside the temple, under a Neem Tree by the side of the main street. The image is nearly 3½ ft in height in Padmāsana posture. Its original pedestal and upper portion of the head and face has been damaged badly. There is no inscription and Lānchanam on the pedestal of the image, but from the architecture it can be assigned to the Pallava time¹¹

At a distance of few furlongs there is a big temple named "Virāṭeśvaraiam". It has a very lofty Gopuram in the rampart walls, inside there is a little tank and further there is Main Temple of Śrī Virāṭeśvara. In the compound premises there is one Jain Image in Padmāsana posture, without any Lānchanam and inscription on the pedestal, nearly as large as the Jain image of the "Gupadhar Viccharam" temple and of the same type, but not mutilated or damaged or obliterated, but in good condition, from all points of view. This is the same temple where famous saint Appar was converted from his original religion to Saiya Sect¹². In fact this Appar who was Jain by birth became Jain Muni and was named "Dharmasen", but he was very badly displeased due to difference of opinion amongst the Jain Sangha, whom he was leading as a head of it while he was on the way to visit Jain Tirthaksetra-holy place named "Thirunarainkūram" or "Thirunarangondai" on the banks of the river Gadilam, only 40 miles from Pāṭaliputra from where he was started. He returned to this Virāṭeśvaraiam temple and got converted himself and accepted the new sect Śaivism. Afterwards he converted the said Virāṭeśvaraiam temple, which was originally Śrī Mahāvīrā Temple. This Jain Mahāvīr Temple was in the western part of the city of Pāṭaliputra the then "Thirupadaripuliyur" or Thirupapuliyur, which is nowadays 15 miles away from the present town of Cuddalore in the above mentioned small old village Tiruvadikai or Thirivadi, on the Gadilam.

In support of the above investigation of the old sites of ancient Pāṭaliputra, let us examine some of the ancient Tamil and other works

11 South Arcot District Gazetteer of the Madras Presidency

12 Tamil "Periyapurāṇam"

Tamil "Tevaram Rhimes" sung by Tamil Saints from time to time

They throw light on the existence of Pāṭaliputra in Tamilnadu in the days of Ācārya Samantabhadra. It is well known fact that the city of Kanchipuram was the capital of Pallava Kings who ruled over the country of Thondaimandalam and the Telugu country upto the river Krishna. The country between two Pinaras was called Thondayamandal or Thondainadu. The present North Arcot Dist. of the Madras Presidency was called the Southern Pinar and the parts of the Nellore District and the Eastern Ghats were called the Southern Pinar. This country was divided into so many Nadus and each Nadu into many Kottams. This was the land which produced many great men and personalities, such as Pandits, Scholars, Munis, Yatis, Logicians, Philosophers, administrators, Naiyayiks, Vedantis various religions and sects that existed in the country¹³. Almost the whole Tamil literature is full of work of merit in literary field and civic life of the country Thondaimandalam and thus Kanchipuram was one of the big centres of learning in north of the country, with Pāṭaliputra in the centre and Madura in the southern part of the Tamilnadu¹⁴.

It is quite clear from the Tamil works¹⁵ that Pāṭaliputra was a very large and flourishing city, equally famous as the Pāṭaliputra-the capital of Magadha, in the time of Chandragupta Maurya. The city was spread far and wide, nearly 15 miles. This ancient Pāṭaliputra is mostly described in almost all the Tamil works and literature as the city of "Thirupadaripuliyur"-Thiruppapuliyur¹⁶. Now let us see how far Thiruppapuliyur means a city of Pāṭaliputra. The city was called after a tree Padari in Tamil, while Puliyur means a tiger village (i.e. Puli-a tiger and Ur or Oor-a place). Puliyur is the suffix given to those places villages, towns, cities, etc. where Muni Vyāghrapād (Muni having a tiger like legs with lower body and above a human body) worshiped Siva Lingam under the tree Padari. The peculiarity of this tree Padari is said to be that it bears only flowers and no fruits, the leaves and flowers have got the value of disinfecting and hence it is used in Homas of the Saivaites, as combination of Vibhūties i.e. sacred ashes. The tree Padari is also called Padali or Patali in Sanskrit and the place Patalipur or Padalipur or Pāṭaliputra, and the forest round about the place is called "Pataliyana" or as given in Sanskrit. Such type of description has been found in almost all the Tamil works and literature¹⁷.

13 Rao Bahadur Pro. A. Chakravarti M.A. Madras-his Historical Preface to "Kural" translated in English

14 South Arcot Dist. Gazetteer of Madras Presidency

15 Tamil "Patalipur Purānam" manuscript No 1136/5

16 Tamil "Puliyur Puranam" in Sanskrit,

17 A. Tamil "Parijatakal Mahatma" Mass No 11303.

Also we learn from Purāṇa^{17b} and other works very fine description of this Pāṭaliputra, written at different times by different writers. While giving account of Patalivanam which was round about the city of Pāṭaliputra in those days through which the river Gadilam was flowing near the city it is said Patalivanam was abode of Munis and Rishis for centuries. We get even today a great number of Samadhis-thānams or Nishadis of the ancient times with the prehistorical burial grounds spread throughout the Patalivana area¹⁸

The existence of the city of Pāṭaliputra is also supported by the Archaeological finds such as inscriptions and other material found in excavations made by Government-amongst which inscriptions are found from the ruined ancient temples at Pāṭaliputra. Out of which one was in the Garbhagrham of the said temple. This inscription gives two stanzas about the description of the temple, which begin with "Talaitya Thirupadaripuliyur" and states that the temple in the town of Patali of thick foliage has been founded for the deity named "Kadainyalom Mahadev" etc.¹⁹ Thus it is quite clear that "Thiru" in Tamil means "Śrī" in Sanskrit, "Puli" in Tamil means a form of tiger and Ur in Tamil means a "Pura" in Sanskrit. In short it gives complete reference to the existence of the ancient Pāṭaliputra.

Even the Government records give us the information that throw sufficient light over the existence of the ancient Pāṭaliputra in South India, as described up till now in the above paras. It says thus "In Cuddalore which is the old Thirupadaripuliyur, there is the big temple honoured by the songs of Saiva Saints. There is the Chola inscription in the temple. It appears that during the times of Appar, the Jain Temple in this place was demolished and a Temple of Śiva called "Guṇapatiswaram" was built by Mahendravarman²⁰ at Thiruvadithai on the river Gadilam." Further we get reference in the publication that Pāṭaliputra was being called also as "Palibotra"²¹

17 b Tamil "Kanchi Puranam" all manuscripts from the Maharaja Sarfoji Saraswati Mahal Library at Tanjore city, South India

18 Tamil "Periyapuranam part II page 52 under the heading "Thirupuliyur and Titupuliyuratam" or "Tiruvittam" (Both Mass in the Tanjore Library)

19 Tamil work "Thirupadaripuliyur-Kalambakam" a work verified structively directory by M. Tvkaplat Tewar

20. "District History of South Arcot" by Mr. P. V. Jagadish Ayya of the Archaeological Survey of India, page 35

21. Mr. Apté's Dictionary page 1046 and "Classical Account of India" and

(b) The Geographical Dictionary of Ancient and Mediaeval India by Mr. Nundalal Day, M.A., B.L.

which was destroyed by the river that was flowing by the town in the middle of the 8th century A D Besides the destruction made by nature-rivers etc of the old city of Pāṭaliputra, it was more and more the scene of dreadful and tremendous destruction made by Mahendravarman I of Madurai and Saint Appar the new convert to Saiva sect, and they jointly began to give such a crushing blow to Jain religion that it was absolutely rooted out from the land of Tamiḷ, by converting the Jains and their possessions and associations and ultimately destroying Jain temples-Basus and Pallis, Mathas-monasteries, Chaityas, caves, caverns, holy places, Jain idols and images carved on the Jain pillars, Mahamandapams, etc. It is said that thousands of Jains had to sacrifice from the hands of these converts

In the vicinity of this ancient Pāṭaliputra there are good many ancient Jain places still in existence, such as Thirunarankundram, Thirukkollur, Devanur, Tondur, Perumdur etc In some of the villages round about them, there are many ancient Jain Samadhis-thānamis-Nishadhis and as such the tradition is that nearly 6000 Munis Samādhis-thānamis are at Thiruvannamalai and Thirukkollur, in South Arcot Dist. No doubt there are prehistorical burial grounds spread all over the part in great number as compared to any other place in Tamilnadu There are also ancient natural caverns and cars still in dilapidated condition at Kalarayan Hills This district specially was a great centre of the Jains and their religion was quite at its zenith from the very beginning of the Christian Era, upto the times of Mahendravarman I (6th century A D)²²

From the above discussion the following facts are clear—(1) Pāṭaliputra—the present Patna was not at its zenith and important place in the 2nd century A D when Ācārya Samantabhadra is said to have lived (2) Ācārya Samantabhadra might have visited the Pāṭaliputra in Tamil land the ancient Thondaimandalam-South India, which is associated with other cities when Jain religion and culture had attained the highest degree of importance

Thus I have made an attempt to show this in my humble way I have nothing to say about other scholars who also must have based their ideas about Pāṭaliputra Patna, on some records or other I have given this only with a view that the scholars may again try to find the truth in the light of observations made by me on the subject matter

22' (a) Gazetteer of the South Arcot Dist. and archaeological reports of the southern circle, Survey office Madras

(b) Rao Bahadur Prof. A. Chakravarti M A—preface to "Kural" English translation

(22) PUSPADANTA'S RĀMĀYANA AND ITS COMPARISON WITH
VĀLMIKI'S RĀMĀYANA

by

SRI V M KULKARNI M A

Puṣpadanta gives the Rāmāyaṇa version in Sandhis (or Paricchedas) 69-79 (both inclusive) of his Mahāpurāṇa, composed in the Apabhraṃśa language. These 11 Sandhis are of varied length, each Sandhi being divided into Kadavakas, unequal in number, thus Sandhi 69 has the largest number of Kadavakas, viz, 35 while Sandhi 76 has the fewest number of them, viz, 10. The titles of the various Sandhis are eloquent of the subject matter dealt with. These titles give an idea of the contents of the poem and serve as a table of contents.

- 69 रामकवचधरहस्त हनुमन्जीयामनाजयिवारणयाम
- 70 सीयाविनाहकक्षायं
- 71 वारव-भ्रातमणरावयमवाजोदय
- 72 सीयाहरण
- 73 सुगीवहनुमत्कुमारगमणसीयादस्य
- 74 हनुमत्तद्वयमणं
- 75 पाणिपिहयवामनाकवचविजालाहय
- 76 यद्यवयमोदय ललाहाह
- 77 राहवरावयवकस्यहय
- 78 रावयपिहय विहीलवपहवो
- 79 रामकवचाह गुणकितय

With these preliminary remarks, we turn to Rāma's story as found in this ornate poem. Divested of all rhetorical embellishments, poetical descriptions of nature etc, and digressions that are not essential to the understanding of the story, we get the following outline of the Rāmāyaṇa as presented by Puṣpadanta —

King Śreṇika Bimbisāra of Magadha requests Indrabhūti Gautama, the principal pupil of Mahāvīra, to instruct him correctly regarding

the life of Rāma, in accordance with Mahāvira's own instructions, as the Rāma story told by Vālmiki contains many absurdities and lies regarding Rāma, Rāvaṇa, etc. — Indrabhūti, thereupon, narrates the life history of Rāma as follows —

In the city of Ratanapura in the Malaya country there was a King Prajāpati. His wife Kāntā gave birth to a son called Candracūla (the soul of Lakṣmaṇa). Vijaya (the soul of Rāma), the son of the King's minister, was a friend of Candracūla. In their youth they carried off by force Kuberdattā, the wife of a merchant called Śrīdatta. The King, when informed of this incident, ordered his minister to take them to the forest and kill them. The minister took them to the forest and showed them to a Jain monk, Mahābala, by name. He told the minister that the two youths were destined to be Baladeva and Vasudeva in their third birth. They then turned monks, practised austerities. Candracūla once saw Suprabha Baladeva and Puruṣottama Vāsudeva on their way, and entertained a Nidāna that he should enjoy a similar fortune in his future birth. The two monks, after their death, were born as Gods Maṇicūla and Suvarṇacūla. In their subsequent birth they were born as sons to King Daśaratha by his wives Subalā and Kaikeyī. Suvarṇacūla was born of Subalā (birth day Phālguna Kṛṣṇa Trayodaśī, Māgha Nakṣatra) and named Rāma, while Maṇicūla of Kaikeyī (birth day Māgha Śukla Pratipad Viśākhā Nakṣatra) and named Lakṣmaṇa. Rāma was of fair complexion while Lakṣmaṇa of a dark one. Besides these two, Daśaratha had two more sons called Bharata and Śatrughna. He was ruling over Vārāṇasī but subsequently, after the end of the Sagara family, he migrated to Ayodhyā.

Now there was a King Janaka, by name, who ruled over Mithilā. He was a follower of the sacrifice cult. He expressed his willingness to offer his (adopted) daughter, Sītā in marriage to him, who would protect the sacrifice. On his minister's advice, Janaka sent an envoy to Daśaratha to seek Rāma's aid. Daśaratha consulted his Purohita, who told him that the two boys should be sent to Mithilā for they were destined to be the 8th Baladeva and Vāsudeva and that they would destroy Rāvaṇa, the tormentor of the whole world. Daśaratha asked him about the rise and prosperity of Rāvaṇa. He narrated the history of the past life of Rāvaṇa —

There was, in the city of Nāgapura, a King called Naradeva. He renounced the world and practised penance. On seeing a Vidyādharā, he entertained a Nidāna that he should have a similar fortune in a future birth. He was, after his death, born as a God. Now there was a King called Sahasragrīva of the Vidyādharas, who ruled over Meghaśikhara on the Vaitadhya mountain. He quarrelled with his kinsmen and shifted to Trikūṭagiri. There he built the city called Lohkā. In that family of the Vidyādharas, the soul of Naradeva was born as son to Pulastī and his wife Meghalakṣmī, and named Daśagrīva (Rāvaṇa). Maya gave his daughter, Mandodari, by name, in marriage to him.

Once Rāvaṇa was moving in his car called Puṣpaka. He came across Maṇivati, the daughter of the King of Alakā. Maṇivati was absorbed in her meditation. But the presence of Rāvaṇa disturbed her and she entertained a Nidāna that he should be her father in her next birth, carry her off in the forest and die on her account. She, after her death, was born as daughter to Rāvaṇa and Mandodarī and named as Sitā. As it was predicted that she would bring disaster on her father, she was put into a box and left buried in a field near Mithilā. She was discovered by a farmer while ploughing his field, brought to Janaka, who adopted her as his daughter. The *Purohita* advised Daśaratha to send Rāma to Janaka so that Rāma and Sitā would be married. Daśaratha did accordingly. Janaka gave his daughter in marriage to Rāma. Later Daśaratha got Rāma married to seven other girls and Lakṣmaṇa to sixteen girls. On Rāma's suggestion he and Lakṣmaṇa, with their families were sent to Vārāṇasī.

Nārada, notorious for his nature of provoking quarrels between others, went to Rāvaṇa and told him of Sitā's ravishing beauty. He suggested to Rāvaṇa to abduct Sitā, who was really fit for him. Rāvaṇa's mind was filled with a longing for Sitā. On the advice of Mārīca, Rāvaṇa sent Candra-nakhā (better known as Śūrpanakhā) to Vārāṇasī to know the mind of Sitā. She went to the park where Rāma and Sitā and other couples were enjoying various sports. She assumed the form of an old lady (Kaṇṇukinī) and approached Sitā. She found that Sitā was a chaste lady and would never surrender her honour to Rāvaṇa or any other person. She returned home and reported to Rāvaṇa the outcome of her mission. Rāvaṇa then thought of abducting Sitā. Disregarding the opposition of Candra-nakhā, Rāvaṇa accompanied by Mārīca, set out for Vārāṇasī in his Puṣpaka car. They arrived at Vārāṇasī and found Rāma and Sitā in the park. Rāvaṇa forced Mārīca to assume the form of a golden deer and tempt Sitā. Rāma pursued the deer and got exhausted. The deer came back to Rāvaṇa, leaving Rāma at a far off distance. Rāvaṇa then assumed the form of Rāma and carried off Sitā to Laṅkā. She was kept in the Nandana-Vana park. Sitā then realized her misfortune. As he was afraid of losing his supernatural power by dallying with an unwilling woman, Rāvaṇa did not rape Sitā. He asked the Vidyādharīs to persuade Sitā to making love to him. The Vidyādharīs recommended Sitā to respond to Rāvaṇa's love but she paid no attention to their talk. She resolved that she would take food only on getting the news of her Rāma. If she failed to get any news of him, she would meet her death by resorting to Sallekhanā fast. About that time Rāvaṇa obtained the Cakra indicating his status of an Ardhacakrīn.

In the park Rāma did not find Sitā. He made anxious enquiries about her but he could not get any information about her. He was overpowered with grief. Servants were sent in all directions in search of her. They found only the upper garment worn by Sitā. Rāma inferred that Sitā must have been carried off by some Vidyādhara. At that time, Daśaratha's messenger arrived. His letter read that it

was Rāvaṇa, the Lord of Laṅkā, that had abducted Sītā. Bharata, Saṁtrugna, and tributary princes arrived there on hearing of Sītā's rape.

There arrived then two Vidyādharas, Sugrīva and Hanumān. Sugrīva narrated his story. His elder brother, Vālin, by name, had driven him away from the city called Kīlākila. His companion was Hanumān, son of the Vidyādharā Pavana and his wife Añjanā. They had gone there to seek Rāma's aid in winning the kingdom of Vālin, on the good advice of Nārada. Now Hanumān volunteered to bring news about Sītā. Rāma offered him his ring and letter as tokens to convince Sītā that he was really Rāma's envoy. Hanumān crossed the ocean and arrived in Laṅkā. Assuming the form of a bee he entered Rāvaṇa's palace and made a close search for Sītā. At last he found her in the park. At night Rāvaṇa went to Sītā and tried to seduce her by requests, flattering words and even threats. Sītā made no reply. It was Mandodarī, who rebuked him. He, feeling ashamed of himself, went away. Mandodarī approached Sītā, closely observed her and found her to be her own daughter. She was grieved to find that the father should have fallen in love with his own daughter. Mandodarī told Sītā of her parentage, and asked her to take courage. Hanumān was glad to witness the whole scene. He sent all the Vidyādharā ladies to sleep, assumed the form of a Vānara and appeared before Sītā, he explained to her who he was and told her some secrets between her and Rāma thus convincing her of his being a true envoy of Rāma. She received with joy the ring and the letter. He asked her to take food with a view to keeping body and soul together. Next morning he returned to where Rāma was, and conveyed the news of Sītā to Rāma.

Rāma, greatly pleased, embraced Hanumān. On Sugrīva's advice he sent Hanumān as an ambassador to Rāvaṇa. He went first to Vibhīṣaṇa, who expressed profound sympathy with Rāma's just cause and took Hanumān to Rāvaṇa. Rāvaṇa however insulted him, and he returned with the angry reply to the proposals of Rāma and Lakṣmaṇa. Hanumān told Rāma that Rāvaṇa was not willing to make peace. At that time Vālin's envoy approached Rāma. Vālin was willing to form alliance with Rāma and help him in regaining Sītā, on condition that he drove away Sugrīva and Hanumān. Rāma sent a counter proposal that Vālin should march with Rāma to Laṅkā and offer him his elephant-jewel Mahā-Megha so as to persuade him to drive the two allies away from him. Vālin did not agree to this. On the contrary, he gave a challenge to fight. They marched at Kīlākila and Lakṣmaṇa killed Vālin and the kingdom was bestowed on Sugrīva. Later on they went to Kīṣkindhā, spent the rainy season there, the heroes secured supernatural powers by propitiating the Jina images.

They traversed the huge distance and reached the ocean. The spies reported to Rāvaṇa of the encamping of the enemies on the sea shore. At the news of the approaching army of Rāma, Vibhīṣaṇa advised Rāvaṇa to return Sītā. Rāvaṇa was enraged at this. He

accused him of envy, and ill-will and cowardice Vibhīṣana, greatly offended, with a view to retaining the independence of Laṅkā, allied himself with Rāma, who solemnly promised to install him as King in Laṅkā after Rāvaṇa's death

Hanumān and other Vidyādharaś assuming the form of monkeys invaded Laṅkā, destroyed the Nandana-Vana park and set the city on fire Rāma, on Vibhīṣana's information sent Vidyādharaś to Laṅkā to disturb Rāvaṇa in his religious fast which he had undertaken to win supernatural powers They went there and did the job

Then Rāma and the whole army crossed the ocean in a celestial car built by Prajāpati lore The two armies met A fierce battle took place Also some cases of single combat between the chief heroes of the two fighting armies First Rāma and Indrajit fought With Śakti Rāma sent his opponent into swoon Rāma and Rāvaṇa then fought, Rāvaṇa killed counterfeit Sitā to dishearten Rāma Vibhīṣana told Rāma that it was all Māyā Later Lakṣmaṇa appeared on the scene, requested Rāma to allow him to fight with and kill Rāvaṇa He ultimately killed Rāvaṇa Sugrīva and other heroes met Sitā, told her of the war and victory and then they brought about reunion between Rāma and Sitā And Vibhīṣana was installed by Rāma on the throne of Laṅkā

Afterwards they wandered over the earth, Lakṣmaṇa lifted the Pūrva-kopśilā to the great amazement of all, and brought the whole earth under their control They met Śivagupta Jineśvara, who explained to them the nature of Samsāra and the true Dharma Rāma accepted the duties of a Jain householder Lakṣmaṇa because of his Nidāna in the past life remained indifferent to the true Dharma After Daśaratha's death the two brothers migrated to Vārāṇasī, leaving Bharata and Saṭughna in charge of Ayodhyā Rāma had a son, Vijayarāma, born of Sitā and seven other sons Lakṣmaṇa had a son Prthyvīcandra, born of Prthvī, and several others After Lakṣmaṇa's death, Rāma put his son Prthyvīcandra on the throne and himself became an ascetic With Rāma, other heroes such as Sugrīva and Hanumān accepted asceticism Sitā and other queens became nuns In due course Rāma and Hanumān attained liberation Sugrīva and Vibhīṣana, and Sitā and Prthvī became, after their death, gods, Lakṣmaṇa went to Hell In due course he would come up, practise penance and achieve liberation

This summary of the contents of the poem reveals that this version is vastly different from Vālmiki's Rāmāyaṇa Puṣpadanta has introduced remarkable changes and has transformed the story to suit his own purpose These changes may be considered under three suitable headings omissions, additions and modifications

Omissions—In Book I, Bālakāṇḍa, we learn that when the sons had grown to manhood, the great Rṣi Viśvāmitra went to the Court of

Daśaratha Rāma and Lakṣmaṇa went forth with him to slay demons, for which they were rewarded by the Rsi with magic weapons Viśvā-mitra also accompanied the princes to the Court of King Janaka of Videha to attend Sitā-Svayaṃvara Our version leaves out this portion,

In Book II, Ayodhyākāṇḍa, we are told of the events at the Royal Court, the Court-intrigue, the doings of Kaikeyī, the origin of the entire trouble, the death of Daśaratha owing to the grief for Rāma, Bharata's arrival, his reproach of Kaikeyī, his visit to Citrakūṣa to bring back Rāma, Rāma's firm resolve, Bharata's return with Pādukās and so on Our poet entirely omits all these occurrences

In Book III, Āraṇyakāṇḍa, we are informed of the forest life of the exiles, their stay in the Daṇḍaka, the killing of Virāḍha, the man-eating giant, their fateful meeting with Śūrpaṇakhā, the killing of Khara and fourteen thousand Rākṣasas, Śūrpaṇakhā's flight to Laṅkā, her incitement to Rāvaṇa to gain possession of Sitā, Jaṭāyu the vulture and his attempt to save Sitā, the deliverance of Kabandha from a heavy curse by the two brothers This whole section has no place in our version

In Book IV, Kiśkindhākāṇḍa, we come across Sampātī a brother of Jaṭāyus, who told the Vānaras, led by Aṅgada that he had seen how Rāvaṇa had stolen Sitā away and taken to Laṅkā He described to them the position of Laṅkā and the monkeys descended to the ocean But when they saw the immeasurable sea before them they simply despaired of getting across it This episode is not to be found in our version

In Book VI, Yuddhakāṇḍa, we are told of the construction of the bridge over the sea by Nala and others, of the repudiation of Sitā by Rāma, and of the Fire-Ordeal through which Sitā came out safe and thus proved her purity and innocence Our poet entirely omits these famous scenes

In Book VII, Uttarakāṇḍa, we hear of the desertion of Sitā by the model King, the refuge given her by Vālmiki, the birth of the twins, Lava and Kuśa, the horse-sacrifice organized by Rāma, Rāma's discovery of his sons, Sitā's oath to prove her innocence, her vanishing with Mother Earth into the depths, Rāma's renunciation of the throne, in favour of his sons and his entering heaven, where he again becomes Viṣṇu There is absolutely nothing to correspond with this portion of the Rāma's story in the present version

Additions—The most important additions by Puṣpadanta are the description of the past lives of the most prominent personalities of the

Rāmāyana The poet describes, with a wealth of detail, the previous lives of Rāma, Lakṣmaṇa, Rāvaṇa and Sītā The following table would help remembering the main points —

Birth I	Birth II	Birth III	Remarks
Vijaya born of Prajāpati's Minister at Ratnapura	Suvarṇacūḍa born as a God in Sanat-kumāra heaven	Rāma born of Daśaratha and Subalā at Vārāṇasī	Rāma is born of Subalā and not Kausalyā, birth day Phālguna Kṛṣṇa Trayodaśī, Māgha Nakṣatra Fair Complexion
Candracūḍa, born of King Prajāpati and Kāntā at Ratnapura	Maṇicūḍa born as a God in Kamalaprabhā heaven	Lakṣmaṇa born of Daśaratha and Kaikeyī at Vārāṇasī	Lakṣmāṇa is born of Kaikeyī and not Sumitrā, birth day Māgha Śukla Pratipad, Viśākhā Nakṣatra dark complexion
Naradeva King of Nāgapura	Born as a God in Saudharma heaven	Born of Pulastī and Meghalakṣmī at Lohkā	Rāvaṇa is a Vidyādhara and not Rākṣasa He is an adherent of Jainism
Maṇivatrī, daughter of King of Alakā		Sītā born of Rāvaṇa and Mandodarī, adopted by Janaka	Maṇivatrī's own Nidāna responsible for her birth as Rāvaṇa's daughter and his falling in love with her and her abduction by him &c

Further, Rāma is shown to have *seven* wives in addition to Sītā and one son, Viṣṇavarma, from Sītā and seven others. Lakṣmaṇa too is shown to have 16 wives and several sons. Again, the introduction of Śivagupta Jineśvara and his sermon on Saṃsāra and the true nature of Dharma, Rāma's adoption of Jainism, are some other notable additions.

Modifications—According to Puṣpadanta's version Daśaratha first ruled over Vārāṇasī and after the end of Sagara family he migrated to Ayodhyā. He did not perform any sacrifice to obtain the four sons. Daśaratha is shown to be alive even after Rāma returned from Laṅkā. The name of Bharata's or Śatrughna's mother is not even mentioned. Lakṣmaṇa is shown to be Kaikeyī's son. And the name of Rāma's mother is Subālā, not Kausalyā. Janaka gives his daughter Sītā in marriage to Rāma for guarding the sacrifice and there is no reference to the bending of Śiva's bow. The golden-deer episode and Sītā's rape are differently told. Śūrpaṇakhā is portrayed in a much better way. It is Daśaratha who informs Rāma that Rāvaṇa has abducted Sītā to Laṅkā. The episode of Vālin's slaying is told in a different way. He is killed by Lakṣmaṇa in straight fight. Sītā is shown to be Rāvaṇa's daughter. (No adequate cause is given by the poet why Rāvaṇa does not return Sītā even after learning that she was his daughter.) Hanumat enters Rāvaṇa's palace assuming the form of a bee and not that of a cat, (or a horse-fly). It is Hanumat who is sent as an ambassador and not Aṅgada. It is in his third visit that Hanumat destroys the park and sets the town on fire and not in his first visit as is shown by Vālmiki's Rāmāyaṇa. Because Hanumat appeared before Sītā in the form of Vānara, he is popularly called a Monkey-God. As an envoy of Rāma, he first meets Vibhiṣaṇa and then Rāvaṇa. The heroes secure supernatural powers by worshipping the Jinās. The army of Rāma crosses the ocean in a celestial car built by supernatural-power. In the battle Indrajit is only defeated by Rāma by putting him to swoon by Śakti and not killed. There is no mention of bringing medicinal herbs from the Himālayas by Hanumat. It is Lakṣmaṇa who kills Rāvaṇa and plays more active role in the whole story. Rāma first adopts the duties of a Jain householder and later, after Lakṣmaṇa's death, turns a monk. Some other heroes too become monks, queens like Sītā turn nuns. Lakṣmaṇa goes to Hell and in due course, the poet promises, he would achieve liberation. After death, Rāma and Hanumat attain liberation while Sītā is born as a God. Rākṣasas and Vānaras are shown to be Vidyādhara by Puṣpadanta.

After noting these various changes in the story we turn to some other aspects of the story. The *atmosphere* of the Rāmāyaṇa is purely Brāhmanical while that of Puṣpadanta's version is surcharged with Jainism. As regards the *characterisation*, we find that with Vālmiki, Rāma is an embodiment of Dharma, an ideal son, brother and King, Sītā is an ideal Hindu lady, an incarnation of fidelity and chastity. Lakṣmaṇa and Bharata stand for ideal brothers. Hanumat is an ideal devotee-Bhaktā. Rāvaṇa is, in spite of his greatness, wicked, cruel,

cunning and lustful Puspadanta by modifying certain episodes has removed the inconsistencies apparent in Rāma's character (e.g. the slaying of Vālin and entirely dropping the Repudiation scene). Rāma is an ideal husband in spite of his rejection of Sītā as he loved her dearly and thought of no other woman. It is extraordinary that here we have been told that Rāma had eight wives. It is also shocking to a Hindu mind that Lakṣmaṇa should sink down in Hell. But sentiment apart, it is in accordance with the Jain law of Kaiṣaṇa Bhairata and Kaikeyī who play such an important role in Vālmiki's story are almost ignored by our poet. Rāvāṇa is shown in more favourable light.

The purpose behind these changes—Puspadanta has deliberately made these changes. His main purpose is to illustrate the meritorious law of Kaiṣaṇa and a special phase of it called Nidāna. This is why the previous lives of the heroes are added to the poem by our poet. There is also another object in introducing these changes and that is to remove some absurdities and inconsistencies found in the Rāmāyaṇa of Vālmiki. (Thus Sītā is naturally born of Mandodarī. Hanumān is called a Vānara as he appeared before Sītā in the form of a monkey &c). Lastly, the Jain poet is interested in giving his version laden with the spirit of Jainism so that it may serve the followers of Jainism as a complete substitute for the great popular Hindu Epic the Rāmāyaṇa.

A comparison of Puspadanta's poem with those of his predecessors—Jain and Non-Jain—and the task of finding out his own contribution to the Rāma Story would be undertaken in a separate paper.

VIII—HISTORY SECTION

(23) THE DATE OF NAHAPĀNA

by

PROF DR A S ALTEKAR

The date Nahapāna is one of the knotty points of ancient Indian history and widely divergent views have been expressed on the subject. Messrs Dubreuil¹ and Bakhle refer the years of his inscriptions to the Vikrama era and would place him in the last half of the first century B C.² Marshall also held the same view, mainly because of the imitation of the motifs of the Sanchi stupas in the caves of Nahapāna.³ R D Banerjee placed him slightly later, he thought that Nahapāna and Rudradāman must be separated by at least a century.⁴ Jayaswal placed Nahapāna's overthrow in 58 B C, he thought that the Vikrama era was founded by Gautamīputra Śātakarṇi to commemorate his destruction of the power of the Śaka ruler Nahapāna.⁵ R G Bhandarkar⁶ and Rapson⁷ refer the years of his inscriptions to the Śaka era and place his overthrow by Gautamīputra soon after Śaka 46 or 124 A D. This latter view is at present generally subscribed.⁸

There are, however, serious difficulties in accepting this view. Gautamīputra ruled at least six years after the overthrow of Nahapāna in or before his 18th regnal year. He, therefore, continued to rule down to 130 A D, if we assume that Nahapāna was overthrown by him in his 18th regnal year coinciding with the (Śaka) year 46 of Nahapāna's latest record. Gautamīputra was succeeded by his son Vāsiṣṭhīputra Pulumāvi, who ruled at least for 25 years. The Nasik inscription No 2 issued by his grand-mother Balasiri in his 19th regnal year gives a

1 Early History of the Dekkan, pp 19-25

2 J B B R A S, N S. Vol I, p 69

3 C H I, Vol I, p 537

4 J R A S, 1925, p 19

5 J B O R S, Vol XVI, p 249

6 B G, Vol I, II, p 166

7 B M C A K, p cx

8 Raichoudhary P H A I, p 405

glorious picture of the might of the Śātavāhana empire. According to Rapson and Bhandarkar its date cannot be earlier than 149 or 150 A. D. But Rudradāman I claims in his Girnar inscription, dated in 150 A. D., that he had twice defeated Śātakarṇi, the lord of Deccan, and wrested away from him Aparānta (Kohkona), Suratha (Kathuwar) and many other provinces. It is difficult to imagine that Balasiri would have thought of giving a glorious account of her son's conquests in 149 or 150 A. D., if they had all evaporated into air by that time. There are no indications whatsoever to suggest that Vāsiṣṭhiputra Pulumāvi had suffered any defeat in his reign. It is further noteworthy that Rudradāman gives the name of the Deccan ruler overthrown by him as Śātakarṇi and not as Pulumāvi. This Śātakarṇi was spared by him because he was not a distant relative. There is no evidence to show that Pulumāvi had any relationship with Rudradāman. If we place the overthrow of Nahapāna in 124 A. D., it is difficult to understand how Rudradāman could have defeated a Śātakarṇi before 150 A. D. Surely that Śātakarṇi could not have been the great Gautamiṣṭha Śātakarṇi.¹

In order to overcome this serious difficulty R. G. Bhandarkar and D. R. Bhandarkar advocated the ingenious theory that Gautamiṣṭha and Vāsiṣṭhiputra were ruling together.² They maintained that the years in all the Nasik records are to be referred to the reign of Pulumāvi. So the 19th year of Pulumāvi was only one year later than the 18th year of Gautamiṣṭha. Gautamiṣṭha was alive in the 18th year of Pulumāvi's reign, as also in his 19th year, when Nasik cave No. 2 was dedicated.

All this is difficult to understand and believe. Several arguments can be advanced against the view of Bhandarkars. If Gautamiṣṭha was ruling at Paithana simultaneously with his son Pulumāvi at Nasik, how is it that no single coin in the Jogalthembi hoard has been restruck by Pulumāvi, who was the *de facto* ruler over the Nasik area? It cannot be argued that Vāsiṣṭhiputra struck no coins, because his father was living, for we have actually found several types of his coins. The argument that Balasiri's description in Nasik inscription No. 5 that she was a Mahādevī and Mahārājyuktā shows that she was both at the same time showing that her son was ruling along with her husband, is weak. In Nasik inscription No. 2, Balasiri is called *Mahādevī mahārājyuktā and mahārājaputīmahi*, are we to assume that her husband, son and grandson were ruling at one and the same time? In this inscription, Vāsiṣṭhiputra Pulumāvi makes a grant, the merit of which he assigns only to his father. This would suggest that Gautamiṣṭha was dead at the time when Balasiri got his eulogy engraved in the cave.

¹ R. G. Bhandarkar has suggested this possibility in *B. C. Vol. I*, 11, but it is hardly believable. No other scholar has subscribed to this view.

² *B. G.*, Vol. I, 11, p. 165. *I. A.*, 1948.

Now can it be argued that Nasik inscription No 5 dated in the 24th year of Gautamiputra's reign refers to the monks staying in the cave dedicated in the 19th year of Pulumāvi's reign. The cave dedicated in the 24th year of Gautamiputra's reign was a joint gift of that king and his mother, the cave dedicated in the 19th year of Pulumāvi was a gift donated by the donor's grand mother. A careful examination of the plan of the cave shows that what Gautamiputra and his mother excavated in the year 24 of the former's reign was merely the Verandah of the cave No 3, having one room at its either end. What Gautamī donated in the 19th year of her grandson's reign was the big cave behind the present verandah, having 18 cells around a big court yard, 43×37 feet in dimension. It cannot be, therefore, maintained the record engraved in the 24th year of Gautamiputra presupposes the cave donated in the 19th year of Pulumāvi. The earliest epigraph in this cave dated in the 18th year of Gautamiputra merely records the grant of a field to the monks, this field was till recently in the possession of Ushabhadāta, the son-in-law of Nahapāna. The next record issued 6 years later refers to monks residing in the cave (at Trirashmi mountain), which was a joint gift of Gautamiputra and his mother. So during the interval of six years, a small cave was constructed. The third record engraved in the 19th year of Pulumāvi's reign refers to the cave *vimanavaramvisesa mahadhihaleva* as magnificent, and in no way inferior to a first class *vīmāna* or divine temple.

The spacious cave obviously took about 20 years to excavate, and by the time of its dedication, Gautamiputra was no longer living. This made his aged mother sad and induced her to engrave the eulogy of one who was associated with her in the first dedication.

It is thus clear that we have no evidence to show that Gautamiputra Śātakarṇi and Vāsisthiputra Pulumāvi were ruling conjointly, rendering the defeat of a Śātakarṇi possible before the year 150 A D. It is thus clear that the overthrow of Nahapāna cannot be placed in c 124 A D.

Can we then accept the view of Messrs Duhreuil, Banerji and Bakhle and place the overthrow of Nahapāna at the beginning of the first century A D? Arguments advanced in favour of this view are hardly convincing. Banerji relies much upon the palaeographical differences between the Nasik inscriptions of Nahapāna and the Girnar inscription of Rudradāman and concludes that at least one century must be presumed to separate the two records¹. But Bühler has admitted the script of Ushabhadāta's records at Nasik is similar to that of Pulumāvi's record there, thus showing that the two were more or less contemporary. In ancient India communications were difficult and it is, therefore, fallacious to compare the palaeography of the records of places separated by hundreds of miles. We can compare the script of Nahapāna's records at Nasik with that of the records of Gautamiputra

1 J R A S 1925 pp 19 ff

Śātakarṇi and Vāsishṭiputra Pulumāvi at the same place, and these are similar and contemporaneous

The theory that the years of Nahapāna's records are those of the era of Ages founded in c 60 B C has yet to be proved. It is a mere hypothesis. The argument that Nahapāna was a Parthian and his son-in-law Ushabhadāra a Śaka, and, therefore, the former should be presumed to be a viceroy of one of the great Parthian or Śaka rulers like Azes, Vonones or Gondopharnes is a weak one. Did not the great Śaka ruler Rudradāman flourish in the Deccan a hundred years later than the latest of the Śaka-Parthian emperors of the north? There is one important numismatic fact going against this view. In Nasik inscription No. 12 reference is made both to the silver *Kāshāpaṇas* and to golden *śivarnas*, 35 of the former are equated to one of the latter¹. It is clear that gold coins were in circulation in the days of Nahapāna. Azes, Azileses, Vonones and Gondopharnes are known to have issued no gold coins. They became common only with Wima Kadphises and we can hardly place Nahapāna before his date. The argument that the intelligible Greek legend on the coins of Nahapāna points to an early date like c 50 B C is not of much force, because we find that Wima, Kanishka and Huviṣka were issuing coins in correct Greek language down to 150 A D. It was further to be remembered that intelligible Greek legend appears only on a few coins of Nahapāna. On the majority of them it is altogether corrupt.

The architecture argument of Marshall is also not very strong. He argues that the form of the entrance door-way, the lotus design on the face of its jambs, the miniature Persipolitan pilasters, the rails of the balustrade flanking the steps and the treatment of the *dvārapāla* figure beside the entrance at the cave of Nahapāna all bespeak a date approximately contemporaneous with the Sanchi *toranas* of about 50 B C. In the first century A D or B C, we had no daily newspapers publishing the photographs of new buildings on the morrow of their completion or dedication. The fashion at Sanchi may have taken some decades to become popular, and there is nothing improbable in the sculptures at Nasik imitating motifs that were in vogue at Sanchi a century earlier.

It is argued that the coins of the Jogalthembli hoard show that not all the pieces that bear the name and bust of Nahapāna were really issued by him. Scott, who analysed this hoard, points out how there are different types of busts to be seen on them, on some Nahapāna is short-necked, on others long-necked, on some he is straight-nosed on others hook-nosed, on some his face is pleasant, on others stern, on some he is lean and on others fat. While admitting the possibility of one and the same person being thus diversely represented by the artists of unequal capacity, he felt it more probable that the busts on the coins

1 Cf *Panchatrinśaka śivarnakṛta*

1 C H I, I, p. 637

of Nahapāṇa were not of a single king, but of a series of kings, sons and grandsons of Nahapāṇa, who retained on their coins the name of their great ancestor as a title of honour and for some strange reasons caused their features to be portrayed on their coins, while refraining to record their personal names¹

This argument is ingenious but there are insuperable difficulties in accepting it. Contemporary history shows that even rulers like Jayadāman, who were quite insignificant, used to issue coins in their own names and not in those of their more famous predecessors like Chashtana. It is, therefore, difficult to understand how the successors of Nahapāṇa should have obliterated their own names, if they were ruling over a prosperous kingdom. It appears that Nahapāṇa could get artists of only very inadequate capacity and qualifications. In the far off Dekkan, it was not easy to secure artists who would be well grounded in Brāhmī, Kharoṣṭhī and Greek scripts and should also be good portrait engravers. Otherwise we cannot understand the undisputed fact of Greek script being corrupt on those coins where the bust is old. It is also significant in this connection that coins which have correct Greek script have corrupt Kharoṣṭhī script and *vice versa*. It cannot be, therefore, maintained that the great Nahapāṇa flourished at the beginning of the 1st century A. D. and that he was succeeded by several successors, whose coins were counter-struck by Gautamīputra about a century later.

In my opinion Nahapāṇa ruled from c. 55 A. D. to 105 A. D.; this theory explains all known facts of contemporary history. (1) The years in his records need not be referred either to the Śaka or the Vikrama era. They are 41, 42 and 46 and can be his regnal years. On some of his coins his bust is like that of a youth of 25, on others like that of an elderly person of 45, while some coins show his face with sunken cheeks and toothless jaw, showing that he ruled right up to the advanced age of 70 or 75. A reign of 46 years was thus perfectly possible in his case. The years 41, 42 and 46 of his records can well be his regnal years.

(2) Gold currency, as shown above, had come into vogue in the reign of Nahapāṇa. Its issue was started by Wima Kadphises, who under no theory can be placed after 100 A. D., he was probably ruling as early as 50 A. D. We can, therefore, very well understand the reference to the *suvarṇas* or gold coins in the records of Nahapāṇa's son-in-law, if we place his reign between c. 55 and 105 A. D.

(3) The *Periplus* states that Ariake belonged to the kingdom of Nambanus, whose capital was Mūnagar. Fleet has shown how a copyist's mistake would convert Nahapāṇa into Nambanus. The *Periplus* was written in the latter half of the 1st century A. D. and we can well understand its reference to Nahapāṇa as a contemporary ruler, if we place him between 55 and 105 A. D.

(4) Numismatic facts can also be well explained by this theory. If Nahapāna ruled from c 55 A. D., the time of his predecessor Bhūmaka would be from c 30 to 55 A. D. He is thus separated only by about 25 years from Spalyris and Azes II. We can, therefore, well understand how he should be adopting on the reverse of his coins the motif of Arrow, Thunderbolt and Pellet, which is strongly reminiscent of the motif of Arrow, Discus and Bow, which occurs on the joint coinage of Spalyris and Azes II. Nahapāna who ruled from c 55 A. D. naturally continues this motif.

(5) It is generally agreed that the Mathura Kshatrapa Rajuvula and Soqāsa were ruling in the first quarter of the first century A. D. We can then well understand how the motif of the Lion capital, which was dedicated by these rulers should appear on the obverse of the coins of Bhūmaka who was separated from them only by a decade or two.

(6) All known facts of Sātavāhana history can be explained only by the hypothesis of Nahapāna's rule during 55-105 A. D. and by no other. (a) It is now generally accepted that the king Polemaios of the Deccan and Tistanes of Ujjayini, whom Ptolemy mentions as contemporaries, were Pulumāvi and Chashtana, the grand-father of Rudradāman. Chashtana came on the scene after the overthrow of Nahapāna in c 110 A. D. Soon after that date Pulumāvi succeeded his father. We can, therefore, well understand how Ptolemy writing in c 140 A. D. should mention these two as recent contemporary rulers.

(b) The huge Jogalthembli hoard does not contain any coins of Chashtana, Jayadāman or Rudradāman. Obviously the power of these rulers had not yet penetrated to northern Maharashtra, nor had commerce introduced them at Nasik. It was probably buried in panic on the eve of the threatened invasion of Rudradāman in c 140 or 145 A. D. The counterstruck coins of the hoard were thus current for about 40 years and we can therefore well understand how they were considerably worn out by that time.

It is clear that Gautamiputra defeated Nahapāna himself and not any of his successors. In his earliest inscription at Nasik dated in his 18th regnal year, he donates a field in the village Kakhadi, which is expressly described as enjoyed by Ushabhadāta. This Ushabhadāta can hardly be any other than the son-in-law of Nahapāna. There are scores of land grants recorded in the inscriptions in the caves in Western India. None of them, except the present record, gives the name of the former owners of the fields granted. If it is mentioned in this case, the reason must have been the well-known position of the earlier owner. The monks wanted some lands and Gautamiputra in the flush of his victory gave them a field owned by the son-in-law of his great enemy. It would however appear that at the disappearance of Ushabhadāta, his retinue was withdrawn from the village, which resulted in its practical desolation. It soon became a deserted

village and therefore the monks approached Gautamiputra six years later with a request for the exchange of the above field. We can hardly explain the total desertion of the village of Kakhaḍi within a short period of less than six years, unless we assume that Ushabhadāta, who is mentioned as the owner of the field was the son-in-law of Nahapāṇa.

(d) According to our theory Nahapāṇa was overthrown in c 105 A D. Gautamiputra ruled at least six years more and his death and the accession of his successor Pulumāvi may be placed in c 112 A D. The latter ruled for at least 24 years as proved by the inscriptions, if not for 28 as stated in the Purāṇas. He thus becomes a contemporary of Chashtāna, who was ruling at about 130 A D.

The long eulogy of the conquests of Gautamiputra issued in the 19th year of his son's reign suggests that down to the time of its issue in 131 A D, the conquests remained intact. There is nothing to suggest that Pulumāvi was defeated by Rudradāman before 131 A D.

The Amdhao inscriptions of the latter only show that in 130 A D Rudradāman was trying to lay down the foundation of a small principality in the desert of far off Kachha. There is nothing to show that he had by that time inflicted any defeat on Pulumāvi and wrested away from him Gujarat, Kathiawar or Aparanta (Kokan).

It is further noteworthy that the king of the Deccan defeated by Rudradāman is expressly named by him in his Girnar record and his name is Śātakarṇi. He could obviously not have been the great Gautamiputra Śātakarṇi, nor could he have been Pulumāvi, for the simple reason of his name not being Śātakarṇi. To argue that the Girnar record loosely refers to Pulumāvi as a Śātakarṇi as the latter name was common in the Śātavāhana dynasty is hardly convincing. We are entitled to presume that an official eulogy cannot vaguely refer to a king who was defeated twice by the hero praised in it. The name given must be a personal one especially since the king defeated was also a not distant relative of Rudradāman.

Who then was this Śātakarṇi and how was he related to Rudradāman? Kaṇheri inscription No 11 records the gift of a minister of a queen of Vāsūthiputra Śrī Śātakarṇi who is described as a daughter of Mahākshatrapa Ru .. Unfortunately the name of this queen's father is not fully preserved, but it is obvious that he can be none other than Rudradāman I. The next Śaka ruler, whose name begins with Rṣ is Rudrasimha, but he ruled as Mahākshatra from c 181 A D, his daughter could hardly have been married to Vāsūthiputra Śātakarṇi, who from his name appears to have been a brother of Vāsūthiputra Pulumāvi, who was ruling from c 112 to 136 A D.

The fact that Jayadāman did not assume the higher title of Mahākshatrapa, which was claimed by his father is also significant. The proud claim of his son Rudradāman that he had won that higher

title for himself would show that Jayadāman was defeated most probably by Pulumāvi in c 130 A D. The victor may have demanded the marriage of his younger brother Vāsisthiputra Śātakarṇi with a Śaka princess and a daughter of Rudradāman, the son of the defeated king, may have been married to him in c 130. It is also not impossible that while struggling for existence, Jayadāman and Rudradāman may have themselves made a proposal for this matrimonial alliance hoping to improve the status of their family by it. That Vāsisthiputra Śātakarṇi of the Kanheri record did actually rule as an emperor is shown by a unique coin of his in the Prince of Wales Museum which closely imitates the Kshatrapa prototype.¹ The presence of a Śaka princess in the capital as the queen of the issuer will sufficiently explain the adoption of the Kshatrapa type for a few of his silver coins by the husband.

According to Purāṇas Vāsisthiputra Pulumāvi was succeeded by Śiṣaśrī, who is expressly described as Śātakarṇi by the *Viṣṇupurāṇa*. He ruled for seven years and according to our chronology his reign would be between c 135 and 142 A D. His successor is described simply as Śivaskandha by *Viṣṇu Purāṇa* and *Bhāgavata*, but as Śivaskandha Śātakarṇi by the *Matsya* and the *Brahmāṇḍa*. The exact period of his rule is not recorded in any Purāṇa but it may well have been from c 142 to c 157 A D. Both these kings were undoubtedly Śātakarṇis as shown by the Pauranic evidence and they were also the contemporaries of Rudradāman. Probably the latter was defeated by Rudradāman.

Could Rudradāman have defeated and humiliated his grandson through his daughter two times? Kings in ancient times had many wives and Śivaskandha Śātakarṇi may have been a son of Vāsisthiputra through a queen other than the Śaka princess. As he was a step-son of his daughter, Rudradāman naturally described him as related not very distantly *sambandhāvidūratayā*.

All the known facts of history can thus be satisfactorily explained by assuming that Nahapāṇa was overthrown by Gautamiputra in c 105 A D. Rudradāman avenged this defeat by twice defeating Śivaskandha Śātakarṇi, who was most probably a grandson of Gautamiputra but probably not born of his Śaka daughter-in-law and earlier wife. And now we can well understand why Rudradāman describes his relationship with the Śātakarṇi he overthrew as not distant. He was the step son of his daughter and so his relationship with Rudradāman was neither close nor distant, the record therefore naturally describes it as *avidūra* or not distant. It is not impossible that by the time of the outbreak of the war Rudradāman's widowed daughter had repaired to her father's capital after her husband's death in c 142 A D, her relations with her step son Śivaskandha Śātakarṇi, the ruling Śātavāhana emperor, might have been far from cordial, and she might not have

been inclined to oppose her father's invasion of her late husband's kingdom tooth and nail. Out of regard for her feeling, however, Rudradāman may have refrained from pressing his victories home when he defeated Śivaskanda in two successive battles between 148 and 150 A. D. and was in a position to annex Gujarat, Mālvā and Konkan.

It is interesting to note that if we assume that the first Sātavāhana ruler Śimuka rose to power in c. 225 B. C. and add together the reign periods of the 22 predecessors of Gautamīputra Sātakarṇi, the period of the latter's rule, is found to be c. 90 to 114 A. D. Four successive Sātavāhana kings Maṇḍalaka, Puṇdra-sena, Sundara Svaticarṇa and Chakora had short reigns of five, five, one and half a year respectively during c. 52 to 63 A. D. It was just at this time that Bhūmaka and Nahapāṇa were trying to snatch away several provinces of the Sātavāhana empire. Some of these kings may have fallen in the long war thus ruling for short periods only.

It will be thus seen that all the known facts of history can be best explained only on the assumption that Nahapāṇa was overthrown by Gautamīputra in c. 105 A. D. The theories that he ruled at the end of the first century B. C. or that his inscriptions are dated in the Śaka era have to be given up.

(24) "MODOURA, THE (. .) OF THE GODS" OF PTOLEMAIOS

by

PROF SCHRADER-KIEL

In the chapter "Menander and his kingdom" of his monumental work "The Greeks in Bactria and India" (Cambridge, 1938) Dr W W Tarn has discussed the names of the towns in what must have been Menander's kingdom as given by the geographer Ptolemy in a valuable list plotted out by him from a mass of material (itineraries, etc.) now mostly lost but which must have then been at his disposal. Among them is also Mathurā, which is mentioned as *Μαθουρά ἡ τῶν θεῶν πόλις*, in literal translation into Sanskrit, *Madhurā yā devānām* (translation ours). This (the Greek name), says T (p 251), "is generally rendered either as 'Mathurā of the gods', which does not translate the Greek, or 'Mathurā, the city of the gods'", which "cannot be the correct translation". Mathurā, no doubt, was a famous centre of religious thought, full of religious buildings, Vaisṇava, Buddhist and Jain ones, and in this respect could well have been called a "city of the gods". But why then the Greek should not have called it so, *θεοπόλις*? Because says T, there is no instance in Greek "where with a definite article followed by the genitive of the person the omitted word is 'city', it is always 'son' or 'daughter'-that is the regular Greek usage-and there is no reason for translating Ptolemy's phrase differently because the genitive of the person is plural and not singular, 'daughter of the gods' is good English and good Latin, and I think good Greek also" (three foot-notes referring to Tennyson's *Dream of Fair Women*, Virgil, and Hephaestion of Thebes), especially when you are not too sure just which god it might be" (p 352). "Ptolemy must witness to some lost story about a nymph Modoura who personified Mathurā and was really an Indian Yakṣī" (p 253).

It is hard to subscribe to this view. It suffers from the inaccuracy which was found in other places of Tarn's book by U N Ghoshal in his excellent review in the *Indian Historical Quarterly* of December 1938 (pp 857 ff). There is, of course, that Paurāṇic story of Śatruḡha's founding Mathurā on or near the place where he had conquered the stronghold Madhu (yana) of Lavaṇa, son of the demon Madhu. But there is nothing in it about a Yakṣa or Yakṣiṇī. And no Yakṣiṇī would be called "daughter of the gods". Mathurā, which is called *Māloga*, with the *th* preserved, by Megasthenes (3rd century B C), is not known in Indian literature as a personal name. The ḥ "the"

following it in the phrase can therefore only refer to the city, not to a person. Śatrughna, however, who founded it, and the two brothers Kṛṣṇa and Balaiāma, both of whom were born there, were all of them Avatāras, full or partial ones, of Viṣṇu. Could not these have made the city appear to be one "of the gods"? This much is certain that the plural cannot possibly here refer to a single person. But the phrase does not sound Indian. Could it then be an incorrect translation of an Indian epithet (such as *deva-prastha*) used to distinguish this Mathurā from other towns with the same or a similar name? Perhaps this can be substantiated from Indian literature.

(25) ON THE DATE OF THE ELLORA PLATES OF DANTIDURGA

by

SRI G S GAI, DHARWAR.

These plates have been published in the *Epigraphia Indica*, Vol XXV, pp 25-31. The date-portion has been read as Sam 600 60 3 A (A) *svayuja buddha trayodaśyāmi Somavāre* and this year has been referred to the Śaka era. Recently Professor Mirashi has questioned both the reading of this date and the era to which it is referred¹. His arguments are

(i) The details of the date do not work out satisfactorily and, therefore, it is doubtful if the date really refers to the Śaka era

(ii) Since there is no reference to the Śakas or Śaka kings, the date is plainly not in the Śaka era

(iii) The reading of the date is incorrect. The sign for 100 is followed by the sign which denotes 4 and not 6 so that the symbol has to be read as 400 instead of 600. Thus the date is 400 60 3 = 463

(iv) This revised date must be referred to the Kalachuri era and since the usual epoch of A D 248-49 of this era does not yield satisfactory results here, the date has to be referred to the newly suggested epoch of A D 250-51 which would then make the date regular²


After going through these arguments of Professor Mirashi, one gets the impression that just with a view to finding out a second instance of the use of the epoch of A D 250-51 of the Kalachuri era, he has hit on the date of the Ellora plates and has tried to adjust it to suit his case. Let us consider his views point by point in the order given above

1 *Ind Hist Quart.*, vol XXV, pp 84-5. The Professor seems to have discussed this question in further details in his article on Dantidurga which still awaits publication

2 According to Professor Mirashi, this revised date of the Ellora plates supplies a second instance of the epoch of A D 250-51 of the Kalachuri era, the only other instance being furnished by the date of the newly discovered Nagardhan plates of Svāmīrāja (*Epigraphia Indica*, Vol XXVIII, pp 1 ff)

(i) It is not convincing to say that because the details of the date do not work out satisfactorily, the date does not refer to the Śaka era. There are several records which specifically mention the Śaka and other eras but the details of the dates do not yield satisfactory results. In such cases, we have only to say that these dates are not regular. It is also possible that we do not know what almanacs were followed while recording the dates in those days and that our present method of verifying them from the tables like those given in the *Indian Ephemeris* may not be too perfect.

(ii) The second point relates to the absence of specific reference to the Śakas or Śaka kings. It may be noted that in many Rāṣṭrakūṭa records the date is expressed in words as well as in figures in one and the same record and a word like *aṅkataḥ* or *aṅkatō pi* is used in connection with the latter expression. Reference to the era is made while giving the date in words and the date in figures is preceded by the expression *Samvat*, without the specification of the era³. Since the Ellora plates record the date only in numerical symbols and not in words as well, it is possible that the writer has omitted the reference to the Śakas or Śaka kings. The date of the Kauheri inscription of the Rāṣṭrakūṭa king Amoghavarsha I⁴ is recorded, without specifying the era, as *samva* [765] and there is no doubt that this date refers to the Śaka era. Therefore, there can be no objection to the date of the Ellora plates being referred to the Śaka era.

(iii) The third point refers to the reading of the date. It is not possible to agree with Professor Mirashi in taking the sign which follows that for 100 as denoting 4 instead of 6. The Professor attaches more importance to a cross line in the lower portion of this symbol than to its entire shape which is like . A reference to plate LXXI-lower section (figures for 6) and plate LXXIV-lower section (figure for 600) in Ojha's *Indian Palaeography* would clearly show that the symbol under consideration is 6 only and not at all 4. So the reading of the year as 600 is quite justified. In this connection attention may be drawn to the symbol for 600 found in the Antoli-Chharoli grant of the Rāṣṭrakūṭa king Karka II of date Śaka 679⁵ expressed both in words and in numerals.

Let us now examine what is called the cross bar at the lower end of the sign for 6 (in 600) on which the Professor takes his stand.

3 See Kielhorn's *List of Southern Inscriptions*, Nos 4, 73, 77, 92 and 105.

4 *Ibid*, No 72.

5 *Journal of the Bombay Branch of the Royal Asiatic Society*, vol XVI, plate between pp 108-09. A similar symbol for 600 is used in the Manori plates of Mangalarasa, dated Śaka 613. *Epigraphia Indica*, Vol XXVIII, pp 17 ff.)

A clue to the method of writing and engraving of copper-plate grants is obtained by a close study of some of these records. It seems that the writer first wrote down the inscription on the plates with some paint or ink and then the engraver was engaged to carve out the letters accordingly. In order to ensure the proper size and shape of each individual letter-curves, lines, loops, circles, etc.-the writer seems to have made use of dots or points at various places⁶. Afterwards these dots were removed and only the letters were inscribed. But sometime, through oversight or mistake, these dots remained there and the engraver did not omit to carve them also, along with the letters. A fine specimen of such a record is supplied by the Nagardhan plates of Svāmīrāja, printed facsimiles of portions of which accompany the article of Professor Mirashi⁷. In these facsimiles we notice, for example, the dots found along with the individual letters of the word *utsarppanārthas* in line 14. In the Ellora plates of Dantidurga also we notice that some of these dots have been retained and engraved along with the letters proper. For example, in the letter *a* of *asmad-* (line 21) two dots can be seen on the two sides of the horizontal line. In the same line of the record such dots are also seen with the letters *ma*, *na* and *na*. It is, therefore, likely that the so-called cross at the lower portion of the sign for 6 in the date of Ellora plates stands for two such dots, rather elongated, on either side of the line which were intended to secure the proper place and shape of that line. So it may not be a cross at all⁸.

(iv) Whereas the year of the date has been shown to read as 600 only, the question of referring it to the Kalachuri era does not arise and has, therefore, to be left out of consideration⁹.

6 Something like what modern ladies do while drawing artistic designs with colour-powder (*Rahgavalli*). It is also not unlikely that the cross bar may have been intended to connect the sign for 6 with that for 100. In the numeral 600 occurring in the Antroli Charoli grant cited above a cross-bar connects both the signs for 100 and 6.

7 *Ind Hist Quart*, Vol XXV, plate facing p 86

8 Cf the actual cross of the line in the case of the subscript *ka* in *ushka* in line 25 of this record

9 It may, however, be remarked that though the eras are prevalent region-wise, not a single record of this Rāstrakūṭa dynasty has been discovered so far which is dated according to the Kalachuri era. It may also be observed, in passing, that with all the adjustments suggested by Professor Mirashi in regard to the date of the Ellora plates to make it regular, the verification shows that the thirteenth *tihi* was current only for 07 of that day (i. e. Monday) and was followed by the Fourteenth *tihi* which was current for the rest of that day.

Thus Professor Mirashi's view that the date of the Ellora plates of Dantidurga should be read as 463 and should be referred to the Kalachuri era are not tenable

Having confirmed the reading of the first symbol in this date as denoting 600, let us proceed to consider the second symbol which has been read as 60 by S K Dikshit, the editor of these plates. This symbol is like 4 and resembles the shape of the Devanāgarī letter *pa* which also forms the basis of the figure for 40 in early records. A comparison of the symbols for 40 given in plate LXXII—lower section (figures for 40) and plate LXXV—upper section (figure for 45) in Ojha's book would show that the sign in the Ellora plates under discussion resembles the symbol for 40 with the exception of a small stroke at the lower end. I, therefore, propose to read this symbol in the Ellora plates as denoting the figure 40 instead 60, so that the date would be (Ś) 643 and not (Ś) 663 as read by the editor of the record. This revised reading of the date *viz* Śaka 643, *Āṣvayuja śu 13, Saināvāra*, would regularly correspond to Monday, 8th September, A D 721 when the thirteenth *tithi* was current till 69 of that day¹⁰.

10 It is proposed to discuss separately the implications of this early date for the Rāstrakūṭa king Dantidurga

I take this opportunity to express my indebtedness to Professor Mirashi who was kind enough to send me reprints of some of his learned articles, the reading of which stimulated my interest in the topic discussed above

(26) SAMUDRAGUPTA'S AŚVAMEDHA

by

SRI JAGAN NATH, JULLUNDUR

The performance of the Aśvamedha sacrifice by Samudragupta is an outstanding event of his reign and the Gupta Kings themselves looked upon it as an exceptionally great achievement. Samudragupta struck a special class of coins to commemorate the performance. In the records of his successors, Samudragupta is invariably given the epithet of *cir-otsann-āśvamedh-āharitā*. This epithet has been translated by Dr Fleet as "the restorer of the Aśvamedha sacrifice that had been long in abeyance"¹. This rendering gives the impression that the performance of this time-honoured Vedic rite had not been witnessed for a long time past, so that Samudragupta was virtually to be credited for reviving an extinct practice. While it is easy to rectify one of the mistakes in this translation—namely, to translate *āharitā* as 'performer of a sacrifice' for $\bar{a} + \sqrt{hr}$ means 'to offer a sacrifice'—it is more difficult to explain the word *cir-otsanna*. Several explanations have been attempted by eminent writers.

As early as 1923, Dr Hemchandra Roychaudhury observed as follows —

"But it should be noted that the Aśvamedha was celebrated by several Kings during the interval which elapsed from the time of Pūṣyamitra to that of Samudragupta, e.g. Śātakarṇi, the husband of Nāyanikā, Pravarasena I Vālkāka, and the Pāṇḍya Śivaskandavarman. It is probable, however, that the court poets of the Guptas knew little about these southern monarchs"². However this explanation does not seem to be adequate, for the conquest of the eastern coast of the Deccan, must have established closer contact between the North and the South, and the Gupta officers could not have been unaware of important happenings at the Southern courts.

About the same time Shri D B Diskalkar also raised this point. Writing in the Indian Antiquary he said —

"Kings like Pravarasena and Bhavanāga may not have as good a reason to celebrate the horse-sacrifice as Samudragupta undoubtedly

1 Corpus Inscriptionum Indicarum III, 44, 54

2 Political History of Ancient India, First edition, p 281

had, yet the rite as such was in practice not very long before Samudragupta and how can it be said that he revived it?"³

The point has also been discussed at some length by Dr Krishna swami Aiyangar in his admirable monograph—*Studies in Gupta History*. He remarks "Gupta inscriptions generally describe the *asvamedha* as one that had long fallen into desuetude (*cirotsanna*). *Cirotsanna* would literally mean, long decayed or given up for as a matter of history we do know that after the days of Aśoka, who, in his Buddhist fervour, put an end to it, there were several celebrations and several celebrants. Puṣyamitra is said to have celebrated it, his contemporary Khāravēla of Kaśīka seems to have celebrated something akin, and a Śātavāhana ruler of the Dakṣiṇa, the great Śātakarṇi lays claim to having done it equally. It would, therefore, be difficult to understand *cirotsanna* in the sense that it was given up for long. The term *cirotsanna*, however, is found used in the same connection, of the *asvamedha* in the Śatapatha Brāhmaṇa itself where it was explained in the sense that it had lost some of the elements constituting the sacrifice and therefore a sort of expiatory ceremony had to be performed. That means it is an old time ceremony, which had lost some of the details of its performance even so long ago as the time of the Śatapatha-Brāhmaṇa. The ceremony is brought to a close by the performance of a special *atirātrasona* as it is called, which is a ceremonial apology for the shortcomings in the performance of the elaborate sacrifice. It is just possible that in the Gupta inscriptions it has that meaning, but there is perhaps a little more in it than is implied in this explanation"⁴. After pointing out that Puṣyamitra and Pravarasena were not as great conquerors as Samudragupta, and their claim to suzerainty was not quite uncontested, Dr Aiyangar concluded —

"Hence the *cirotsanna* here might mean that the *asvamedha* sacrifice was not celebrated for long as a full detailed imperial sacrifice, and Samudragupta might lay claim to having done it, it may be since the days of the famous celebration of the *Rājāsūya* by Yudhiṣṭhira"⁵

However, Dr Aiyangar was not right in his interpretation of the reference in the Śatapatha Brāhmaṇa, as referring to a sacrifice which had lost some of its constituent elements. The expiatory rite had to be performed for quite a different purpose.

The latest writer to throw light on this point was Dr D R Bhandarkar. Writing in the *Indian Culture*, he observed as follows

3 IA, 1923, 17

4 *Studies in Gupta History*, pp 44-45

5. *Ibid*, 45

"All things considered, Samudragupta can alone very well claim to have celebrated an Aśvamedha of the Epic style which was in abeyance for long. Certainly it was not performed with such *glori* by anybody except perhaps Puṣyamitra who, however, came into collision with one enemy on only one confine of his dominions and does not seem to have wielded sway over the whole of India as the Gupta sovereign did"⁶

This is more or less a repetition of the view of Dr Aiyangar, and it leaves out altogether the hints given in the Vedic literature regarding the nature of an *utsanna* sacrifice. A study of the relevant Vedic literature indicates that the word *utsanna* has a purely technical sense which has not been taken note of by any of the scholars whose views have been quoted above, and which might offer a better and perhaps the true explanation of the word.

The following are some of the important passages where the word *utsanna* occurs as an adjective with sacrifice in Vedic Literature

- 1 उत्सन्न यज्ञो वै एष यद्वयमेव कस्तद्वेद्याहुर्वै सर्वो वै क्रियते न वा सर्व इति ।

"The horse sacrifice is an extensive sacrifice, who knows, they say, if all of it is done or not." Taittirīya Samhitā, V, 4, 12, 3 translated by A. B. Keith

- 2 उत्सन्नयज्ञो वा एष यद्वयं किं वा अहीतस्य क्रियते किं वा न ।

ibid V, 3, 1, 7

- 3 उत्सन्न यज्ञ इव वा एष यन्नातुमर्हानि ।

Śatapatha Brāhmaṇa, II, 5, 2, 4, 8, and II, 6, 2, 19

- 4 उत्सन्न यज्ञ इव वा एष यद्वयमेव किं वा अहीतस्य क्रियते किं वा न ।

ibid XII, 3, 3, 6

It is of great significance that the adjective *utsanna* is applied to important Vedic rites like the Aśvamedha and Cāturmāsya, which cannot be described as the ceremonies that were in abeyance when the Taittirīya Samhitā and the Śatapatha Brāhmaṇa were written. It is unimaginable that either the Aśvamedha or the Cāturmāsya were regarded as 'obsolete' in the heyday of Vedic ritualism.

The meaning of *utsanna* is suggested by the concluding portion of the quotation from the *Pāṇiniya Saṃhitā*. It says that it is difficult to be sure whether all the details of the ritual have been properly gone through. The reason of this uncertainty evidently was that these performances were very extensive, and one could never be sure that there were no omissions. In the contexts of these passages, the meaning "extensive" or 'elaborate' suits excellently well and we should attribute this sense to *utsanna*.

In the light of the Vedic passages, the expression *utsannāśva medhāhortā* may, therefore, be translated as, 'the performer of the long protracted horse-sacrifice'.

(27) THE INDIAN PHILOSOPHY OF HISTORY

by

DR RADHAKAMAL MUKERJEE

History is the flowing cumulative stream of myths and traditions. The chanting or recital of myths, tales and ballads during festivals, marking the cycles of seasons, is the beginning of history, spurring a people to epoch making adventures. All history is in a sense myth making. Myths are by no means futile or fictitious as presumed by the nineteenth century historians who in their turn formulated or tacitly supported the myths of the Individual, State, Nationality, Race, Power and Progress in the background of European development. Myths poetically and pregnantly embody the tradition, values and aspirations of a people. These are conserved and transmitted by social memory, and bind then present to the past in belief, thought and action. The "units of history" are simply myths and traditions in action, what Rickert called "value structures" through which universal values are evidenced in historical actuality—the broad and enduring historical constants that pervade the stable social arrangement and culture of a people and underline the recurrent patterns in their social life and development. Human history is a total cumulative ensemble or gestalt in which the broadening and lengthening warp of facts and events on one hand, and woof of myths and traditions on the other are inextricably inter-woven in the web of time. The gestalt approach to history as a cumulative, moving, forward-looking whole, with the attention focussed on the dynamism of myths, traditions and values into which the whole can be resolved or split up, makes possible the right understanding and interpretation of human affairs, of "things said and done in the past." Not all myths and traditions are dealt with by history but only those that have functional significance in the emergent cultural pattern. Such are the "units of history" that have to be chosen or discovered and understood in their context with the present and the future. The reality of myths and traditions consists in their fashioning the cumulative sequence with its order, consistency and laws, which is history. The truth of history is the meaning of this inherent order and continuity of the march of Man in which mutable man participates. Man in Indian historiography is three fold. Man the Mutable, Man the Eternal, and Man the Deity. Man is Eternal and Universal the inhabitant not of one country and age but of all countries and ages, the maker of enduring myths and traditions and the bearer of the ultimate values, ever projected towards the future. This is the human image which is ever-present in the vicissitudes and fluctuating situations of history. In the

ephemeral and confused pageant of history this Eternal and Universal Man is indeed the abiding presence, embodied in but transcending the limited, fleeting images of mortal man belonging to a race, country, class or historical and cultural epoch. Finally, there is Man the Deity which is the cosmic urge to advance, manifest in the glory and triumph as well as in the fall and anguish of man, the goal towards which the whole creation moves. This is the Nārāyaṇa of the Purāṇas. The Mahābhārata begins with the homage to the triple images of Man: Nara or Finite Man, Narottama or Eternal Man and Nārāyaṇa or Deity, moving and being moved in the procession of history.

History in Indian tradition is not the biography of heroes or representative men, but an age-less process in which not men but the human species, not particular lives but Life cyclically grow, mature and decay. In India the circle symbolises completion and perfection. The wheel with the movable centre is the symbol of continuing progress in the procession of time (the Chakra of Vedic and Buddhist culture). Thus history, cosmic, human and personal, is envisioned as the cyclic movement of the wheel. An unending series of Great Men, Creators and Kings of the earth, Brahmas and Indras reign, thrive and then pass away in their innumerable universes that come and go through countless cycles of creation, maturation, dissolution and reincarnation. Into this ageless cyclical process of the world organism India imports a moral and cultural purpose through the conception of the procession of Kṛta, Tretā, Dvāpara and Kali ages of history (yugas), the moral order of dharma gradually lapsing from purity and perfection into disorganisation and conflict and then beginning another cycle.

Indian historiography accepts the reality of the triumphs and disasters of history alike and insists that we learn from both the glory and the defeat of dharma and culture, viewed as a dynamic process rather than as a stationary state. This cyclical view of man's earthly destiny and dharma has protected the Indian people against the extremes of optimism and pessimism. And indeed few people have seen such a long and remarkably continuous history of five millenia, have seen such ups and downs of the social order and learnt so much in a yet living civilization from past glories and tragedies as foils for some larger good of the world organism. It is remarkable that both the Hindu and Christian Apocalyptic conception of the end of the social order was not an idea of damnation and catastrophe but of continuity and consummation of the divine will and law—the irresistible perpetual rise of the Dharma-rājya. Such is the tragic maliorism leavened with social expectancy of the Indian philosophy of history, born of the assimilation of several millenia of experience into the balance of human progression. Scant centuries cannot obviously provide the stuff out of which a true philosophy of history can emerge. This was stressed by Lord Acton who once remarked, "We can found no philosophy on the observation of four hundred years, excluding three thousand. It would be imperfect and fallacious induction."

In a sub-continent, broken up into many regions with wide variations in climate and natural resources, inhabited by diverse races and peoples and carved out into congeries of kingdoms, empires and republics, unity and solidarity are the most constant political aspirations in history as these are the ancient essential aims of religion, morals and the social order. No country in the world has ever through its metaphysics, religion, art and scheme of social gradation, woven such a rich and enduring fabric of unity amidst such diversity which embraces not only mankind but all sentient life. Out of the welding together of the mass of Indian peoples with their various types, indigenous and exotic, in the Maurya, Gupta and Pala Empires arose the fundamental political principles of the loose union of semi-autonomous states under the king of kings and of the composite and secular culture state or *dharma-raja*. These represent the most constant elements in Indian history dovetailed into Indian empire building and into socio-cultural integration of development.

No doubt the moral and metaphysical conceptions of the Real or Cosmic Man the Commonalty of Mankind were the spiritual counterparts of the ever-continued, ever-reinforced processes of building up a United India, politically and socially. Empires recurrently fail, as force has its peculiar limitations for national unification in a country with such natural barriers, huge population and infinite social complexity and heterogeneity as India. Thus her civilization draws through the epochs more surely upon myths—the political myths of the Kingdom of Universal Moral Law (*Dharma-raja*) and the Universal Empire, the social myths of the *Caturvarna*, *Varna Sankara* and *Kaliyuga*, the religious myths of the *Avatāra*, the *Bodhisattva* and the Compassionate *Bhagvān* and *Śakti*, the moral myths of Obligations and Sacrifices and the intellectual myth of the Triple Way of Living, of Wisdom, action without involvement and worship (*jñāna*, *karma*, *bhakti*). These have engendered common patterns of morality and ways of living among the principal regions of India from the great snow-clad mountains in the north to the Southern Ocean, and effected that solidarity of Indian society which blood and iron can achieve with but limited and temporary success. It is myth, metaphysics and religion and the forms and symbols of art in which these are the significantly and powerfully revealed from epoch to epoch that have indeed governed the unity, integrity and vitality of Indian civilization.

Every history builds up event by event, age by age, "the unity of the whole", comprising the myths, traditions and norms of mankind, the entity in human history. "The earth is our home" Mankind, is our kin" are basic Indian postulates. Through the divergent and even contradictory lines of development of different human cultures in different regions we find an increasing commonness of patterns of thought, values and faith in the structural order of mankind. We find also individual cultures rising to their highest when plasticity, freedom and universality are at their summit. Both trends contribute not towards "tribe" nationalism but towards a unified world society. Brahmanical

Vedantism, Mahāyāna Buddhism, Stoicism, Christianity and Enlightenment have contributed in great measure in different epochs of history to reinforce the spirit of universality. There is a sense of imperative-ness of direction in history, corresponding to the development from the seed to the flower, about the maturation from specific culture to world culture as the destiny of the human species. Yet at no epoch in human history has mankind been so mightily challenged by what Paul Tillich calls the Demonic in history due to the lusts and fears of irrational humanity.

Mankind's historic continuity is governed as much by man belonging to a country, race or class shedding his mutable aspects, his narrow images of himself in his opinions, beliefs and faiths as by the world consciously striving towards a moral and spiritual unity through the synthesis of various cultural traditions and values and their fruitful application in global methods of co-operation. The philosophy of history finds mankind's milestones of advance across the dark sanguinary roads of the past, marked not by dogmatism and absolutism, fanaticism and utopianism that come to possess peoples drive them to violence and fade away in history, but by cultural syncretism, moral and religious humanism and the rising stature of the free human personality. Thus truth of history is nowhere expressed more than eloquently than in the Indian Epic, the Mahābhārata, written for the clarification of India's cultural values and norms in a period of unprecedented social turmoil and acute rivalry of opinions and faiths like the one we are facing in the present juncture.

"Logical argument is inconclusive, the Vedas are dissimilar,

There is no sage whose doctrines can be taken as authoritative

The verities of Dharma lie hidden in the inaccessible recesses of the soul,

The traditions followed by the many show the true way "

(28) SOME ASPECTS OF THE DIVINITY OF THE KING
IN ANCIENT INDIA AND CEYLON

by

S PARANAVITANA

Yadā tvadhārmikān sarvāṃs tīkṣṇaś dandaś myacchali, Dhārmikānt c'ānugrhnāti bhavaty aha Yamaś tadā Mahābhārata XII, 68, 45

In my paper, "Sigiri, the Abode of a God-King", I have developed the thesis that it was to set himself up as a god-king that Kassapa (circa 466-484 A.C.) had a remarkable palace built on the summit of the well-nigh inaccessible rock of Sigiri. He identified himself with Kuvera, and his palace on the Sigiri rock was meant to be a representation of Alakā, the Himalayan abode of the God of Wealth. I have therein summarised the evidence for the prevalence of the doctrine of the Divinity of the King in those lands which derived their culture from India, and dwelt on the influence which this doctrine has had on the development of their art and architecture. References have been quoted from Sanskrit authorities, like the *Manusmṛiti* and the *Mahābhārata*, in support of the divine status of the king. It has also been pointed out that, while certain Mahāyāna schools accepted this doctrine, Buddhism in general discouraged it. There appear, however, to have been occasions on which this doctrine influenced the course of political events in the Island in ancient times, it is the purpose of the present paper to collect such evidence bearing on the topic, and to interpret them in the light of ancient Indian political theories and similar beliefs which seem to have been current in India. As the ancient culture and the political institutions of this Island were derived from India, such a study, I presume, will not be without interest to those who are engaged in the task of elucidating the past of that sub-continent.

The political doctrine of the *Mahābhārata*² makes the king identical with a particular god, in accordance with the emphasis which

1. R. A. S., Ceylon Branch, Centenary Volume, pp. 129-183.

2. *Mbh.* XII, 68, 41ff. The references are to the critical edition of the epic published by the Bhandarkar Oriental Research Institute, Poona. *Mbh.* (N) indicates the northern recension with the commentary of Nīlakaṇṭha published by Citraśālā Press.

one may place on this or that function of royalty. The god with whom a king is considered as identical may, therefore, vary according to time, place and circumstances. Kassapa considered it politic to represent himself as Kuvera on earth. A ruler of Ceylon before or after him may have endeavoured to be honoured by his subjects as another god. And, in fact, if we interpret certain data in a number of ancient Brāhmi inscriptions, and references in chronicles, in the light of the political doctrines which we have referred to, a good case can be made for the view that Vaṭṭa-gāmaṇi Abhaya (Circa 104-77 B.C.), who ruled Ceylon some four centuries before Kassapa, wished to be taken by his subjects as Yama, a colleague of Kuvera in the office of *loka-pāla* (world-protector).

An inscription in an early type of the Brāhmi script, found at Koravāgala near Situlpavuva in South Ceylon, records that the cave in which it is indited was fashioned and dedicated to the *saṅgha*, in the reign of a king named Tissa (Skt. *Tissa*, P. *tissa*) by a dignitary named Cema (Skt. *Kṣema*), the treasurer of Pita-mahā-rāja (Skt. *Pitṛ-mahā-rāja*).¹ The long inscription, or rather the series of inscriptions, on the pavement of the Dhakkhiṇa Thūpa at Anurādhapura,² to be ascribed to the third century on palaeographical grounds, refers in a number of places, to that monument, as founded in the reign of Pita-mahā-rāja. We know from the *Mahāvamsa*³ that the Dakkhina Vihāra was founded in the reign of Vaṭṭagāmaṇi Abhaya. Pita-mahā-rāja, therefore, is no other than Vaṭṭagāmaṇi Abhaya. This conclusion is supported by the Koravāgala inscription when it states that a person who dedicated a cave in the reign of a king named Tissa was the son of a dignitary who held the office of treasurer in the reign of Pita-mahā-rāja, for Vaṭṭagāmaṇi was closely followed on the throne by his nephew Tissa, called Mahācūḷi Mahā Tissa in the chronicle. The identification is clinched by the Pāli commentaries which, in their not infrequent references to the events of the reign of Vaṭṭagāmaṇi Abhaya⁴, often call him Piturāja.

The fact that an inscription set up a few years after the death of Vaṭṭagāmaṇi Abhaya refers to him by the epithet of Pitamahārāja and that the traditions recorded by the Pāli commentators as well as by the Dakkhina Vihāra inscription knew him by that name, go to prove that

1. The text of this inscription runs thus: *Pita maharajhaha bhaddakariha parumaha Sumana-puta prumaha Cemaṣa lene rajha Tissaṇa rajhiyaṇa nuyale agata anagata catu-disa sagata*

2. See *A. S. C. Annual Report* for 1948, p. 9.

3. Chāp XXXIII, vi 88.

4. See, for example, *Saṃmohasammodani* (P. T. S. Edition), p. 448 and *Samanta-pāsādikā* (P. T. S. Edition), pp. 440 add 473.

in his life-time, many of his subjects referred to him in that manner. The reason why such an unusual name was attached to him arouses our curiosity and the old chronicler, too, seems to have realised that an explanation was necessary. For, he refers to the title of *Pitṛ-rāja* (the element *maha* appears to have been optional) borne by *Vatṭagāmaṇi Abhaya* and, moreover, he tells us how the king came to be known by it. *Vatṭagāmaṇi Abhaya*, we are told by the chronicler, adopted as his own son *Mahācūḷi Mahātissa*, the son of his elder brother *Khallāṭa Nāga*. As he stood in the position of father to *Mahācūḷi Mahātissa*, *Vatṭagāmaṇi Abhaya* was called *Pitṛ-rāja*, 'the father king'.

This explanation, though charming in its naïvete, hardly carries conviction. The adoption of another's son as one's own is not so extra-ordinary an occurrence as to justify a sobriquet on that account to one who does so. Even less is the justification when the adoption is of a son of one's own brother. If *Vatṭagāmaṇi Abhaya* had to be given an epithet based on paternity, it was not necessary to seek the reason for it in the fact that he adopted his brother's son as his own, for he had sons of his own, one of whom, *Coranāga*, succeeded to the sovereignty. Even without any formal adoption, the son of one's own brother is, according to the Sinhalese system of kinship, modern as well as ancient, entitled to be called 'son'. *Vatṭagāmaṇi* was *Mahācūḷi*'s 'father' even without adoption. The explanation of the epithet *Pitṛ-rāja* given in the *Mahāvamsa* appears, therefore, to have been invented, not necessarily by the author of that chronicle, at a time when the real significance of the word had been forgotten. It is also not impossible that the explanation is due to a desire, for reasons which would become clear in the sequel, to prevent its real purport gaining currency among the people.

If the title '*Pitṛ-rāja*' was not due to its bearer standing in the relation of 'father' to another person, it is necessary, in order to explain its significance, to ascertain the other meanings that could have been attached to it. The equivalent in Sanskrit of P. '*Pitṛ-rāja*' is '*Pitṛ-rāja*', and this, we know, is not uncommon in the epics as a name of *Yama*—a name appropriate to that god for the reason that he is the king of the *Pitṛs*; i.e. the Manes or the spirits of the departed. In Book I, Canto 48, v. 23 of the *Mahābhārata*, for instance, we read *Vyaktam mayā 'pi gantavyam Pitṛ-rāja-niveshanam* ('There is no doubt that I, too, should one day go to the abode of *Pitṛ-rāja*, i.e. *Yama*'), '*Pitṛ-rāja*' occurs as the name of *Yama* in several other passages of the same epic, for example, II, 8, 30, and III, 181, 14. If P. '*Pitṛ-rāja*' and the old Sinhalese '*Pitṛ-maha-raja*' be understood in this sense, the epithet borne by *Vatṭagāmaṇi Abhaya*, which was preferred by some, in ancient times, to his personal name, would indicate that he desired his subjects to take him as *Yama*, the Divine Judge.

Such a conclusion would also make intelligible an episode in the story of *Vatṭagāmaṇi Abhaya* as it is narrated in the *Mahāvamsa*. A

few months after his accession to the throne, Vajragāmanī Abhaya was defeated in battle by invaders from South India, and was forced to flee for life. When the king, with a few followers and those dearest to him was fleeing before his enemies through the northern gate of Anurādhapura, a Jaina ascetic is said to have cried out that the 'Mahākāla Sihalā' was running away. This phrase 'Mahākāla-Sihalā' has been translated as 'the great black Sinhalese' and is taken by the translators of the chronicle as well as by writers on and students of Ceylon history as a personal insult which the Jaina ascetic, meanly taking advantage of the occasion, hurled at the king in his adversity. The epithet can, of course, be interpreted in that sense if the scene were shifted from ancient Anurādhapura to modern Europe. We have also accepted the interpretation without questioning because we have unconsciously imbibed the sense of values of the Europeans based on colour. But in ancient Ceylon, or in India, no one would have been offended by being reminded of his complexion. Some of the great heroes in Indian literature are described as dark, for instance Rāma and Kṛṣṇa. Draupadī, the heroine of the *Mahābhārata* and Damayanti, immortalised in one of the most beautiful poems in Sanskrit, were dark of complexion. This did not make them the less desirable. Even today, Sinhalese villagers who have not been "educated" and thus trained to judge by values foreign to them will not feel ashamed by such names as Kalu Banda, Kalu Māpuke or Kalu Mahattaya, in which *Kalu* 'black' is a component part. Moreover, the Jaina ascetic could not have damaged the king's reputation by referring to his bodily complexion, for which he was not responsible. The Nigapṭha, if he wanted to pay back for any real or imagined injury, might have made use of words impeaching the king's character or conduct.

The expression put in the mouth of the Jaina ascetic gains significance if Vajragāmanī Abhaya had set himself up as Yama on earth. 'Kāla' is one of the best known of the names of Yama and *mahā* can be added, according to one's whim, to the name of any important personage, human or divine. 'Mahākāla' would thus be synonymous with 'Pitī-rāja' or 'Pitumahārāja'. The spectacle of a king who had to flee before his earthly enemies only a few months after he had proclaimed himself to be Yama would have indeed aroused any one's sense of irony. If the Jaina ascetic did not subscribe to these political doctrines which ascribed such divinity to kings, as was very likely, there was no better propaganda than to bring the irony of this situation forcibly home to the people by shouting that the Mahākāla (Yama) of the Sinhalese was taking to his heels.

Yama is generally conceived as a god of fearful aspect, and a king who identified himself with Yama must have cultivated this bearing. There appear to have been current, in ancient Ceylon, folk-tales in which Vajragāmanī Abhaya figured in such a capacity. For Buddhaghosa, in the *Samantapāsādikā*, refers to an incident in which the

gnashing of teeth by Vaṭṭagāmaṇi Abhaya was sufficient to cause the death of an unfortunate individual named Cūlasumana¹

If the significance of Vaṭṭagāmaṇi's title, *Pitū-rāja*, is as given above, it will enable us to understand, in their proper perspective, the events of his reign, as given in the *Mahāvamsa* and the commentaries² Duṭṭhagāmaṇi Abhaya (circa 161-137 B C) who re-established the first dynasty of Sinhalese kings after an interval of Tamil domination, so guided his policy that the interest of the royal house became identical with those of the Buddhist *saṅgha*. The king extended his liberal patronage to the *saṅgha* and the *bhikkhus* exerted their great influence with the people to the aim of making the latter attached to the royal house. This happy union between the state and the church continued with little interruption up to the accession of Vaṭṭagāmaṇi. The majority of the people had accepted the Buddhist creed, and they would have been gratified by the religious policy of Duṭṭhagāmaṇi and his successors. But there were Jainas as well as Brāhmanas, who would naturally have been antagonised by the royal family identifying itself so closely with the interest of the *saṅgha*. They, however, had no chance to express their dissatisfaction by hostility towards the royal family, for the latter had popular support so long as the *saṅgha* was on the side of the king. If Vaṭṭagāmaṇi, as we have inferred, proclaimed himself to be Yama, acting on political doctrines not consistent with the tenets of the Theravāda, while remaining an adherent of the Buddhist creed, he would certainly have offended the Sinhalese *saṅgha* which, up to that time, was not divided into sects, and was not prepared to endorse any doctrines opposed to those preached by Mahinda. The displeasure of the *saṅgha* would have resulted in the unpopularity of the king, and those sections of the population who had already been antagonised by the pro-Buddhist policies of the royal family, would have found an opportunity of translating their discontent into action. And this was precisely what happened. A Brahmin named Tiya³, who was hostile towards Buddhism, raised the standard of revolt, and the invasion by South Indian hordes, which drove the king into hiding, was probably not unconnected with domestic discontent.

Vaṭṭagāmaṇi, in hiding, was gathering forces to regain his throne. In the meantime, those who had wrested power from him did not extend patronage to the *saṅgha*, some members of which must have realised that, in spite of his heretical theories in politics, Vaṭṭagāmaṇi

1 *Pitū-rājā ca Siṃhala-narindassa dāṭhā-kotānena Cūla sumana kuṭumbiya-mūlāne rājaddhā dāṭṭhabhā Samantapāsādikā*, (P T S. Edition), p 440

2 *Mahāvamsa*, Chap XXXIII, No 34-104 and *Vamsatthappakāsīnī*, (P T S Edition), pp 612-623

3 For an account of Tiya's revolt, see *Sammoha-vinodanī* (P T S Edition), p 448

in power would be more advantageous to the Buddhist Church than the rulers of South Indian origin. Thus we find that an influential *thera* helped Vaṭṭagāmaṇi during his years of misfortune. An incident relating to this period of the king's eclipse gives us an indication that, even when he was reduced to extreme straits, he was not prepared to forego any fraction of the divinity which he claimed for his person. While still rallying the people to his cause, he had the support of eight powerful chiefs, one of whom he very impolitically slew for not having prostrated on the ground before him. This alienated the other chiefs who deserted the king. At this critical juncture, too, it was that same *thera* who persuaded the chiefs not to desert Vaṭṭagāmaṇi Abhaya, by the powerful argument that it was only by supporting him, in spite of his impolitic conduct, that the Buddhist Church could be firmly established.

Vaṭṭagāmaṇi at last regained his throne, but adversity did not force him to renounce his claim to be Piṭṭ-rāja (Yama). He founded the Abhayaṅgī Vihāra and granted it to that *thera* who helped him in his adversity. But the older establishment of the Mahāvihāra excommunicated this *thera*, thus leading to a schism in the Buddhist Church. If Vaṭṭagāmaṇi, as we have inferred, claimed to be a god-king (Yama), the establishment of the Abhayaṅgī Vihāra in opposition to the Mahāvihāra was perhaps dictated by the necessity of having a community of monks who were not opposed to his political doctrines. With the support of the king, the Abhayaṅgī fraternity increased in numbers. The king's lukewarm attitude to the Mahāvihāra, in spite of the traditions of his family, was very likely due to the reason that the members of the fraternity were uncompromising in their hostility towards the doctrine of the divinity of the king. Those who realised that such an uncompromising hostility towards the only leader who could defend the Island against invaders from abroad and anti-Buddhist elements at home, would ultimately undermine the position of the *saṅgha*, probably enrolled themselves as members of the Abhayaṅgī fraternity.

If Vaṭṭagāmaṇi Abhaya, as we have suggested, identified himself with Yama he must have done so because the worship of that god was prevailing among the people of Ceylon in his time. If we can, therefore, establish that the cult in fact was known, our hypothesis will receive support therefrom. Yama is frequently mentioned in Singhalese literature but not as the centre of a cult. Images of Yama have been discovered at ancient sites in Ceylon, sometimes in association with those of other *lokapālas*. The ancient Indian belief that he is the Divine Judge who rewards the virtuous and punishes the evil-doers, was made use of by Buddhist preachers for moral ends. Even today, under the name of Yama-rajjuruvo (King Yama), he is known to every Buddhist peasant. He, however, under the familiar name of Yama, does not receive worship as the principal or subsidiary deity installed in a temple.

There is, however, evidence to prove that the deity called Saman in Sinhalese and Sumana in Pali, who is still regarded as one of the four protectors of Ceylon, who figures in the chronicles in connection with the reputed visits of the Buddha to Ceylon, who is the presiding deity of Mount Samanala (better known as Adam's Peak) and whose shrines at Sabaragamuva and Alutnuvara are visited by thousands of Sinhalese Buddhist votaries on the occasion of the Annual Festival in his honour, is no other than Yama Ceylonised. The transformation of Yama which has taken place in Ceylon, and the traits of Saman which betray his origin, form an interesting and fascinating study, the pursuance of which, however, is beyond the scope of our present purpose. I intend to deal with that subject in a separate paper. Here, I confine myself to two links in the chain of evidence which establishes the identification.

A Sinhalese Buddhist of the present day will be taken aback if he is told that the mild and good natured Saman, to whom by force of habit, he pays courteous respect, is the same as the dreaded Yama, the inevitable interview with whom he rarely contemplates with equanimity. But the Sinhalese *Jātaka*, written in the fourteenth century, contains conclusive proof that the identity of Saman or Sumana with Yama was well-known at that time. Compare the following metrical Pali passage from the Bhūridatta Jātaka with the corresponding Sinhalese —

*Dhātā Vidhātā Varuṇo Kuvero Somo Yamo Candimā cāpi
Suriyo² Dhītarāṣṭīa nam divya-rajjuruvō da Varuṇa nam divya-rajjuruvō
da, Kuvera nam divya-rajjuruvō da, Sama nam divya-rajjuruvō da,
Sumana nam divya-rajjuruvō da, Candra divya-pūtrayō da, Suriya
divya-pūtrayō da³ Sumana nam divya-rajjuruvō* (the divine king
name Sumana) in the Sinhalese text stands for Yamo in the Pali. To
the author of the Sinhalese *Jātaka*, therefore, Sumana was the same
as Yama.

The name Sumana, as it occurs in the *Mahāvamsa* of the fifth century, is based on the Sinhalese name of the god as it was then pronounced. The genuine Sinhalese form of the name, as it occurs in literary works and is actually pronounced by the average Sinhalese, is *Samana*. In the fifth century, this must have been *Samana*. We can easily equate the last with Skt *Samana* (the Tranquilizer or Extinguisher) one of the names of Yama.

There is a tradition which attributes to Vattagāmaṇi Abhaya, the discovery of the Buddha's foot print on Mount Samanala (Adam's

1. *Mahāvamsa*, Chap I, vv 33 ff., and vv 77 ff.

2. *Jātaka*, Fausboll's Edition, Vol VI, p 201.

3. *Pansya-panas-jātaka*, Jināṣṭhākāra Press, Colombo, 1929, p 1499.

Peak) The story narrated in the *Mahāvamsa* (I, 77 ff.) is that the Buddha impressed the foot print on the summit of this mountain at the request of god Sumana who, as we have seen above, is no other than Yama. If Vaṭṭagāmaṇi Abhaya identified himself with Yama, the tradition referred to gains significance¹

In this connection, the name Dhama raja (Skt Dharma-rāja) occurring in a number of early Buddhist inscriptions from various parts of the Island, merits consideration. In two cave inscriptions at Bōvattegala in South-eastern Ceylon², a prince named Bamaraja figures as the father of the donor. In a number of cave inscriptions at Kottādāmūhela, also in the same area, the genealogy of the donor is traced to Damaraja³. This Damaraja, it has been surmised, belonged to a family of local rulers who held authority about the third or second century B.C. In a cave inscription at Mihintale, a Dhamarajha is mentioned as the father of a prince named Asaliya, the donor⁴. The name also occurs in an inscription from a place named Nēṭṭukanda in the Anurādhapura District, but it is not clear in what connection, for the text is not quite clear. It is also not certain whether all the records refer to the same prince. If a ruler of Anurādhapura who had this title is the Dhamaraja of the Mihintale and Nēṭṭukanda inscriptions, there is no means of identifying him with a name forthcoming in the chronicles. 'Dharmarāja' is one of the best known names of Yama. It is, therefore, synonymous with 'Piti-rāja' and may have indicated divine kingship in the person who bore it. Whether Vaṭṭagāmaṇi used this title in addition to Piti-rāja, and possibly Mahākāla, deserves consideration.

It has been surmised that the king named Dhamaraja, figuring in an inscription at Mihintale, is the same as Duṭṭhagāmaṇi Abhaya who is noted for his piety and liberality towards the Buddhist Church. In his attachment to the religion of the Buddha (Dhamma), he emulated Aśoka and the title Dharmarāja might have been used by him in imitation of the Indian emperor⁵. Against this, it may be stated that the reign of Duṭṭhagāmaṇi Abhaya has been dealt with in great detail in the *Mahāvamsa*⁶. It was, in fact, the aim of Mahānāma, the author

1 William Skeen, *Adam's Peak*, Colombo 1870, p. 16

2 *Ceylon Journal of Science*, Section G, Vol. II, pp. 99-100 and pp. 114-115

3 - *A. S. C. Annual Report for 1934*, p. 21

4 *A. S. C. Annual Report for 1911-12*, p. 95

5 For Aśoka being styled Dharmarāja, see *Divyāvadāna*, p. 379

6 Chapters XXII to XXXII

of that chronicle, to glorify Duṭṭhagāmaṇi and uphold him as a model Buddhist king. If therefore, this monarch had the title of Dharma rāja with a Buddhist significance, it is difficult to believe that the chronicler would have omitted to mention a fact so significant for his purpose.

In the case of Aśoka, the title 'Dharma rāja, that he bore has but one significance to a Buddhist. He earned it by his devotion to the Dharma as taught by the Buddha. The character of Aśoka and his actions before he embraced Buddhism, which entitled him to an epithet meaning the reverse of *dharmma*, are often painted in lurid colours, so as to emphasise the transformation made in him by Buddhism.¹ According to these, Aśoka was Dharmrāja or Dharmāśoka only after he became a Buddhist. If a Buddhist king of Ceylon, which derived its religion through the missionary endeavours of Aśoka, is found to have borne a name of Yama, it may not be fantastic to inquire into the possibility that Aśoka himself first adopted the title of Dharmrāja, not in his character as a patron of Buddhism, but in accordance with the politico religious beliefs which ascribed divinity to kings.

Buddha himself is often referred to as Dharmarāja, but, in the early period of Buddhism, no lay adherent would have assumed a title which was considered appropriate to the Buddha. One can rule out the possibility that Aśoka was called Dharmarāja in order to identify him with the Buddha, or for the same reason that the Buddha was considered to deserve that epithet. If Aśoka was Dharmarāja even before he embraced Buddhism, the Buddhists could continue to use that epithet in referring to him, but with a new significance. The early Buddhist teachers often poured new wine into old bottles. Great psychologists as they were, they understood the passionate attachment which people have for words, and rarely tried to dethrone a word which had established itself. Instead, they adopted it themselves and gave it a new meaning. If Aśoka was known as Dharmarāja before he embraced Buddhism, the Buddhist propagandists could easily explain it as due to his devotion to their own *dhama*. Aśoka himself could have adopted a line of action in conformity with such an interpretation of the title if he had used it before he became a follower of Śākyamuni.

If Aśoka's title of Dharmarāja denoted divine kingship, it follows that he was regarded as the counterpart of Yama on earth. In Further India and Indonesia, when a king identified himself with a god, it was indicated by a visible symbol of that god, a model of the divine abode, Mahāmeru or Kailāsa, for instance. Yama, in popular belief, was regarded as the deity superintending the punishment of evil-doers in Hell, and, if a king wished to be taken as the counterpart of that deity on Earth, it can best be driven home to his subjects by the exhibition

of a miniature model of Hell. And we are told by Hsien Tsang that Asoka, before he embraced Buddhism, did in fact possess a very realistic representation of that place of punishment and torture.

Says Hsien Tsang "At first, when Asoka (Wu-yan)-raja ascended the throne, he exercised a most cruel tyranny, he constituted a hell for the purpose of torturing living creatures. He surrounded it with high walls and with lofty towers. He placed there specially vast furnaces of molten metal, sharp scythes, and every kind of instrument of torture like those in the infernal regions. He selected an impious man whom he appointed lord of the hell. At first every criminal in the empire, whatever his fault, was consigned to this place of calamity and outrage, afterwards all those who passed by the place were seized and destroyed. All who came to the place were killed without any chance of self-defence!"

We need not follow the edifying story of the pious pilgrim in all its details: how a mere novice of the Buddhist order escaped unhurt from the fires of this hell, how the emperor came to the scene to witness this miracle, how the keeper wished to make the emperor himself taste the fires of his hell, how the emperor turned the tables on the keeper and how, after this incident, the institution itself was abolished. But the story can be interpreted as having taken its origin from the memories of a model of Hell exhibited by Asoka to justify his claim to be the counterpart of Yama, if he did in fact, make that claim. The Buddhists would naturally have taken these stories to illustrate the unregenerate character of Asoka in those days before the *dhamma* had influenced him.

If the purpose of Asoka's Hell is such as we have conjectured, that institution appears to have been honoured by being referred to in his Edicts. In Rock Edict No. IV, we read "But now, in consequence of the practice of morality on the part of king Devānampriya Priyadarśin, the sound of drums has become the sound of morality, showing the people representations of aerial chariots, representations of elephants, masses of fire and other divine figures¹." The exact significance of the "masses of fire" (*agī-khaṇḍikā*) has been the subject of much discussion among scholars². The general purport of the edict is to recount the measures by which Asoka promoted the practice of *dhamma* among his subjects. A very effective method of doing this

¹ Samuel Beal, *Buddhist Records of the Western World*, Vol. II, p. 86.

² Hultzsch, *Inscriptions of Asoka*, p. 7.

³ References to the views of various scholars on this point are given by Hultzsch, *op cit*, p. 7 f. d. 7.

would be by vividly bringing home to the people the sufferings in hell to which, according to every religion, evil doers are consigned after death. The word *agrikhamdhāma* may very well be a reference to what Hsien Tsiang calls 'vast furnaces of molten metal'. Even today, painted representations of Hell, with flames of fire as their chief characteristic, are found in old Buddhist temples in Ceylon, and are designed to serve the purpose which was dear to Aśoka's heart to make people desist from sin. In popular belief, Yama is the overlord of Hell, and the purpose for which that god maintains this very necessary institution is the same as that of Aśoka. If Aśoka at first was considered to be the counterpart of Yama on Earth, the Chinese pilgrim's account of his Hell is probably a popular parody of an institution based on certain politico religious conceptions, while Aśoka's reference to the "masses of fire" in his own edicts is that monarch's interpretation of it in conformity with the doctrines of the faith that he had embraced later in life.

In the extract from Aśoka's fourth Rock Edict we have given above, the word translated by Hultzsch as 'aerial chariots' is *vimāna* (Skt *vimāna*). This may also mean celestial mansions, for the gods move about in their own mansions. The divine mansion is also the divine chariot. Yama, while consigning evil-doers to the tortures of hell, rewards virtuous men by admitting them to heavenly abodes. He is a righteous judge and, if he has to condemn some people to a state of suffering, the fault is theirs and not his. Aśoka's claim that he had representations made of celestial mansions in addition to masses of fire would thus be in keeping with the conjecture that he was taken to be the counterpart of Yama. In discussing the significance of the representations of elephants referred to in the above extract, Hultzsch has pointed out that celestial elephants are the usual vehicles of the Lokapālas. Yama was a Lokapāla and, if Aśoka was Yama on Earth, the representation of elephants must be as the vehicle of that god. The occurrence of a figure of an elephant below some of the Asokan edicts assumes a new significance in this light. The edicts engraved on the rock above the figure of the elephant have the sanction of Dharmarāja (Yama) in heaven as well as Dharmarāja on Earth.

If Aśoka used the title Dharmarāja with such a significance as explained above, he had ancient tradition to support him. In every age and clime, it was customary for kings to model themselves on the heroes of antiquity, this was particularly so in India. And, in adopting the title 'Dharma-rāja', Aśoka seems to have followed Yudhiṣṭhira, the eldest of the Pāṇḍavas, the heroes of the *Mahābhārata*.¹ 'Dharma-

1 This epic may not have existed in its present form in the time of Aśoka, but it is not impossible that the kernel of the epic is as old as, or older than 3rd century B. C. At any rate, the story of the Pāṇḍavas and Kauravas must have been current in India in Aśoka's age or even earlier.

rāja' is one of the commonest epithets by which Yudhisṭhira is referred to in the epic. The title is appropriate to him because he was the embodiment of Dharma, i.e. Yama. That deity was believed to have been the actual father of Yudhisṭhira and, in conformity with this belief, the hero is represented in the epic as always upholding Dharma in actions. The kings assembled for the Rājasuya sacrifice proclaim that it was Yudhisṭhira's championing of Dharma which makes them acknowledge him as their suzerain¹. Like Yama, Yudhisṭhira was believed to possess the faculty of slaying by sight. After the valliant Bhīṣma was slain, Kṛṣṇa, in congratulating Yudhisṭhira, says "having encountered thee, slayer with the eye, he was burnt with your fear-some eye"². Buddhaghosa, in the *Suttanipāṭa* commentary, tells us that the weapon of Yama is his own eye, and that Yama kills by a glance with the eye³.

Bimbisāra, the Magadha king who was the contemporary of the Buddha is described in the *Dīgha Nikāya*⁴ as *dhammikaṃ dhammarājāṃ*. The old commentators and modern translators have apparently attached no greater significance to this expression than that it refers to Bimbisāra as a just ruler, for it has not been the subject of comment. If the expression meant no more than this one of the two words, *dhammikaṃ* or *dhammarājāṇaṃ* would have sufficed. It is not impossible that the *Dīgha Nikāya* refers to a title borne by the kings of the Śiśunāga dynasty. If so, the use of the title Dharmarāja was not an innovation by Aśoka, but a continuation, or a revival, of a practice of Magadha kings before him. The influence of the *Mahābhārata* on the names and titles of Magadha kings is not confined to the 'Dharmarāja' 'Ajātasatru', the name of Bimbisāra's son and successor, was also a well known epithet of Yudhisṭhira. The title Dharma-mahā-rāja was borne by some of the dynasties of South India, for example the Kadambas⁵.

In my essay referred to at the beginning of this paper, the evidence has been marshalled for the thesis that a king of Ceylon proclaimed himself to be the embodiment of a god who is the symbol of Wealth (*artha*) and, in the foregoing paragraphs, have been collected evidence

1 *Mbh* II, 34, 12ff

2 *Tvaṃ tu cakṣurhananāṃ prāpya dagdho ghoreṇa cakṣuṣū Mbh.* VI, 115

3 *Paramathajotikā*, P. T. S. Edition, p. 225

4 P. T. S. Edition, Vol. I, p. 86

5 G. M. Moraes, *The Kadamba-kula*, p. 31

for the view that kings (in Ceylon as well as India) were sometimes taken as the embodiment of Justice (Dharma). In the *Mahābhārata*, there are certain passages from which the conflict between the Kauravas and the Pāṇḍavas—the main theme of the epic—can be interpreted as a conflict between the two principles of Dharma and Artha. We have already dwelt on the topic of the Pāṇḍavas, headed by Yudhisṭhira, standing for Dharma. The general impression to be gathered from the epic is that the Kauravas, the opponents of the Pāṇḍavas, stood for the negation of Dharma and not a defensible principle of statecraft like Artha. But we must remember that the epic, at least as it is now, takes the side of the Pāṇḍavas.

There are, however, passages of the epic in which the connection of Artha with the Kauravas is referred to in a manner not deprecatory. In a council of war, Karṇa refers to Duryodhana, the leader of the Kauravas, as the Arthapati, saying that other people do not comprehend affairs so well as one to whom that title is applicable¹. 'Arthapati' may be rendered as 'Lord of Wealth' and it is interesting to note that the title 'Vat-himi', by which kings are referred to in Sinhalese inscriptions of the ninth and tenth centuries, can be interpreted to give the same meaning². Bhīṣma, explaining why he fought on the side of the Kauravas, though he was not convinced of the justness of their cause, says "Man is a slave of Artha" (Wealth), Artha is not the slave of any one. This is the truth, O great king, I have been bound with Artha by the Kauravas"³. Identical words are put in the mouth of Droṇa as well as of Kṛpā⁴. Duryodhana, in winning over the people to his side was liberal with *artha* and *māna*⁵. In the sacrifice performed by Duryodhana as a prelude to his assumption of the imperial dignity, the central ritual was the ploughing of the sacrificial ground with a golden plough⁶. The title 'Arthapati' by which Duryodhana

1 *Yathā cārthapatih kṛtyam jayate na tathetarah*, *Mbh* (N), II, 5, 3

2 *J. R. A S, C B*, Centenary Volume, p 159f

3 *Arthasya puruṣo dāso dāsastvartho na harya cit, Etat satyam mahārāj baddhosmy arthena Kauravash* (*Mbh*, VI, 41, 36)

4 *Mbh*, VI, 41, 51 and VI, 41, 51, 66

5 I, 130, 6

6 *Mbh*, III, 242, 1ff. It is interesting to compare this with the account in the *Mahāvamsa* (Chapter X vv 158ff) and the *Mahābodhi-vamsa* (P T S Edition, p 134) of Devānampiya Tissa, the first Buddhist king of Ceylon, ploughing, with a golden plough, the consecrated boundary of ancient Anurādhapura.

is referred to, is also a name of Kuvera, but the epic, so far as I am aware, nowhere states, or even suggests, that the leader of the Kauravas was an embodiment of that deity. Duryodhana is represented as the embodiment of Kali, the Spirit of Evil. The opponent of Dharma-rāja cannot, obviously, from the point of view of the epic, be connected with a deity like Kuvera who, in the heroic age, was the peer of Yama. But the probability that a Ceylon king of the fifth century identified himself with Kuvera can be taken as evidence that, in ancient India, rulers who stood for Artha were taken as embodiments of Kuvera, just as those who stood for Dharma were considered to be counterparts of Yama. The Rājadharmā section of the *Sāntiparva* of the *Mahābhārata* (Chap 68, vv 46-47) also supports this inference.

The Nandas, who preceded the Mauryas in the sovereignty of Magadha, also appear to have laid emphasis on the Artha aspect of state-craft. The commentary of the *Mahāvamsa* contains an elaborate account of a hoard of gold deposited in the Ganges by the founder of the dynasty¹. This is paralleled by the statement in the later chronicle that Kassapa, having built a palace on the summit of Sigiri rock, made deposits of wealth thereon². The purpose in both cases seems to be the imitation of Kuvera, who is fabled to possess nine inexhaustible hoards (*nidhi*) of wealth. The names of some of the members of the Nanda dynasty are suggestive. One was Dhana-Nanda, another bore the name of one of Kuvera's treasure hoards-Mahāpadma.

Under the rule of the Nandas, the power of Magadha greatly expanded, for it is to avoid a conflict with the forces of the Nandas that the cohorts of Alexander the Macedonian refused to advance beyond the Land of the Five Rivers. It is, therefore, easy to imagine that, in order to build up such a power, the Nandas paid more attention to material than to spiritual affairs, thus incurring the displeasure of Brāhmaṇas as well as the Buddhists, who stood for Dharma. The accounts which represent the Nandas as embodiments of rapacity and greed should therefore be treated with reserve, very much like the caricatures of modern politicians drawn by their opponents. The same applies to the delineation of the character of the Kauravas in the *Mahābhārata* and of Kassapa in the *Cūḷavamsa*. The manifestations of certain politico-religious conceptions have been parodied by those who regarded Dharma as the essential of state-craft to the disadvantage of those who emphasised Artha.

1 *Vamsatthappakāsaṃ*, P T S Edition, pp 179-180

2 *Cūḷavamsa*, edited by Geiger, Chap 39, v 4

Saṃharitvā dhanam tattha nidaṃitvā sugopitam.

But political theorists gave Artha its due place in the scheme of things, and, in the doctrine of the divinity of the king, Artha had its place by the side of Dharma. The *Rājadhīrma* of the *Mahābhārata*, after giving an account of the primeval ruler, raises the pertinent question why the king, who does not excel other men in his physical and mental faculties, is entitled to implicit obedience from them. The question is then answered from the mythological standpoint: "And that time, a golden lotus arose from the forehead of Viṣṇu, wherein was born Goddess Śrī, the consort of wise Dharma. Of Śrī, by (union with) Dharma, O Pāṇḍava, was born Artha. Therefore, in Kingship are established Dharma as well as Artha and Śrī!" Incidentally, this passage from the *Mahābhārata* explains why the Sinhalese kings in their charters, from the fifteenth century up to the downfall of the monarchy in 1815, affix the syllable *Śrī* as the sign-manual.

These two concepts of Artha and Dharma are in fact the two pillars on which the edifice of the state was raised in ancient India and Ceylon. It is a commonplace in the Sinhalese *Jātaka* to state that the councillors advised the king on affairs of Artha and Dharma.² In modern political parlance, Artha may be translated as 'Welfare'. Everything that pertains to the material welfare of human beings, finance, trade, agriculture, etc. can be included under this head. Under Dharma is included Justice, Law, Religion—in short everything necessary for the spiritual well-being of a community. In a well organised state, the one is as necessary as the other. Injury to the one results in injury to the other, too. Sometimes, it is difficult to determine whether a particular matter has to be included in the one or the other. For example, providing for the sick and the comfort of travellers, which Aśoka busied himself with, may come under Dharma as well as Artha.

There would, however, have been occasions on which one of these aspects was comparatively neglected so that men's attention was drawn to its necessity. A ruler who directs his policy towards one of these aspects which had been neglected would naturally receive the support of his subjects. But too much emphasis on one aspect, would make a

1 *Viṣṇor laṭāṭaṁ kamalaṁ sauvarṇam abhavat tadā, Śrīḥ sambhūtā yaṭo Devī patnī Dharmasya dhīmataḥ, Śrīyaḥ sakāśād Arthaḥ ca jāto Dharmena Pāṇḍava, Artha Dharmaḥ tathau ūtiḥ Śrīḥ ca rājye pratīṣṭhā* Mbh XII, 59, vv 132-134

2 For example see *Paṇḍya-panas-Jātaka*, op cit, p 1569. It is interesting to note that while the Sinhalese version has *arthayen dharma-yen anusāsanaṁ karana*, the Pali text contains *dharmānussasakā*. It becomes apparent from this that while, to the early Buddhists, politics constituted Dharma alone, later Buddhist writers were forced to concede a place to Artha as well.

ruler unpopular. Dharma, however admirable in theory, if exclusively pursued, would result not in benefit to the community as a whole, but to those who claim the monopoly of its interpretation. Artha, if pursued to the exclusion of Dharma, would lead to consequences even more deplorable. After Aśoka had espoused Dharma, it was rarely that a king had the courage to make a stand for Artha. The bad odour which Artha acquired in course of time is symbolised by the iconographical development of Kuvera who, having been quite a presentable deity in the early centuries of the present era, became deformed of body in mediaeval times. It is the tragedy of history that the rulers of the world have rarely succeeded in maintaining an even balance between Artha and Dharma.

(29) NEW READING OF THE INSCRIPTION ON SCULPTURE No J 20
IN THE PROVINCIAL MUSEUM, LUCKNOW

by

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, Curator, Provincial Museum, Lucknow

The fragmentary sculpture No J 20 exhibited in the Jaina gallery of the Provincial Museum, Lucknow, is one of the most important inscribed pieces discovered by Führer while excavating the famous Kakkāh Tilā of Mathura in the year 1890-91. This fragment is the left-hand portion of the pedestal of a Jaina Tirthankara image. In the centre is the *triratna* symbol surmounted by the Wheel of Law. To its left four female worshippers are shown—three holding garlands and the fourth, a girl, with folded hands. On the right side of the *dharma-cakra* is the mutilated figure of a Jaina ascetic. The end of the base is, as usual, occupied by a couchant lion figure.

The pedestal is inscribed in the Brāhmī characters of the Kusāṇa period and consists of three lines. Bühler, Führer and Smith read it as follows —

L' 1 सं. ००१ व ४^१ दि २० एतस्यां पूर्वार्ध (वा) कोटिद्वये गयो वर्द्धराया^२
वाञ्छायां .. .^३

L' 2 को अय (आर्थ) अयहस्थि अरहतो नमिद^४ [वा] वसस प्रतिम (मां)
निर्वर्तयति.

L' 3 साख्येयै आधिक्ये [दिनाये] वान प्रतिमा बोद्धे धूपे देवनिर्मिते मित्रं

1 Smith reads it as व (*Jaina Stūpa*, p 12, Vol VI)

2 Bühler reads as वर्द्धरायां

3 Bühler reads here [वाच]

4 Bühler reads it as अमिद [*E. P. Ind* II, p 204, No XX]

5 Smith reads it as व

That is, "in the year 79, the fourth (month of the) rainy season, the twentieth day, on that (date specified as) above, Aya-Vridhahasti, a preacher in the Koṭṭiya gāṇa (and) in the Vāirā Śākha, gave the advice to make an image of the Arhat Āvarta (Nandyāvarta) . the image, the gift of the female lay disciple Dinā (Dattā), wife of..... was set up at the Vodva Stūpa, built by the gods!"

This according to the above reading the image installed was that of Aranātha, the 18th Jaina Tīrthahkara. Führer has translated the relevant portion of the second line as 'the Arhat Āvarta (Nandyāvarta) . the image, the gift of the female lay disciple Dinā (Dattā), wife of..... was set up at the Vodva Stūpa, built by the gods!'

But a close examination of the original shows that the name नन्दिआवर्तस or नन्दिआवर्तस is not correct and it should be मुनिसुवर्तस. My reading of the second line is —

को अब अवहस्ति अरहतो मुनि सुवर्तस (मुनिसुवर्तस) प्रतिमां निर्बर्तयति

By accepting this new reading the image installed at the instance of Ārya Vriddhahastin was that of Muni Suvrata or Suviatanātha, the 20th Jaina Tīrthahkara, and not that of Aranātha.

The year 79 undoubtedly refers to the Śaka era and the image was accordingly made in the year 157 A. D. when Vāsudeva, the Kusāṇa king was ruling at Mathura.

The inscription may have begun with the words- ' सिद्ध महाराजस्य देवपुत्रस्य आमुदेयस्य etc, and may have ended with the words प्रियन्तां देवः or लिख. in the third line, as has been found in similar inscriptions from the Kankālī Tilā.

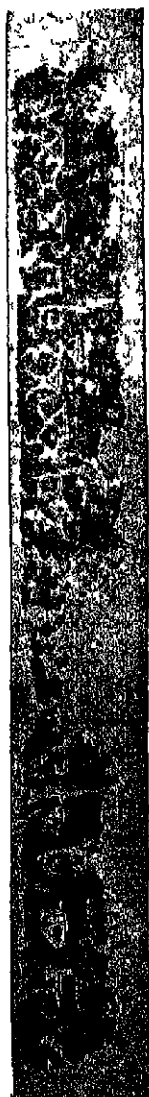
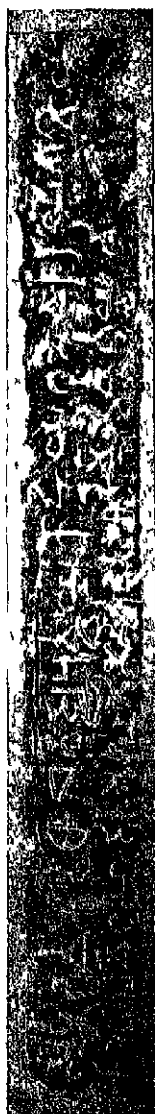
The inscription is significant as it refers to the old Stūpa at Kankālī Tilā, which has been referred to in the Jain literature such as the *Tīrthakaipa* of Jinapabbhā Sūri³ and which was regarded in the second cent. A. D. as a Stūpa built not by men but by gods. Vincent Smith has gone so far as to conjecture that "this Stūpa is the oldest known building in India"⁴

1. Bühler *Op cit*

2. See Further Progress Report of the Lucknow Museum, 1891, p. 16.

3. See Bühler, *A legend of the Jama Stūpa at Mathura*

4. Smith, *Op cit*, p. 13



(30) AN INTERESTING TERRACOTTA SEAL
IN THE BIKANER MUSEUM

by

SATYA PRAKASH, M A.

The seal under review was found at Dhalia near Hanumangadh in Hanumangadh Tehsil of the Bikaner-Unit of Rajasthan. It was in the year 1917 A D that Dr Tessitori, while making an archaeological survey of the Bikaner State area, found in the above village a number of clay pots such as *jag*, *Lotā* with spout and one *okhalī*. Along with these pots was also found the above terracotta seal, which is interesting in many respects as we shall presently see.

The clay pots under review reflect in them a level of culture that roughly corresponds to a period from the 2nd Century to the 5th Century A D. The seal also appears to be of the 5th century A D for the inscription found on it, is in Brahmi character of the Gupta period and refers to an important administrative office in it. But before I discuss the significance of this office in the Gupta period, I deal with the particulars of this seal. The seal is 1½" in diameter and gives place to a legend which runs as —

श्री समकथिक

कुमारामात्यधिकरण

It is difficult to interpret the first portion of the inscription i. e. *Srī Samāka jīka*, which apparently appears to be a name but is a peculiar name and may mean a place, where the office of the *Kumārāmātya* was situated.

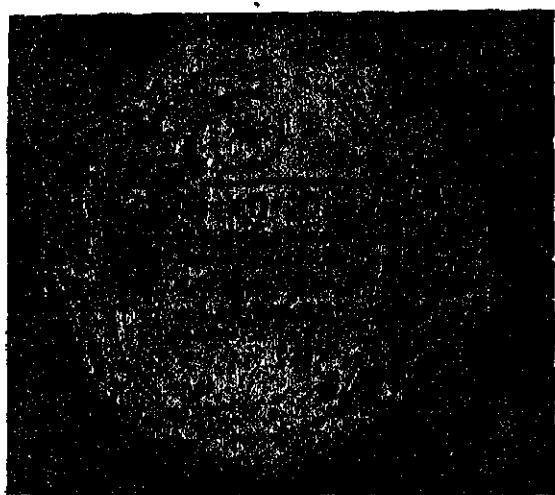
The straight line, dividing the inscription and the wheel-like symbol used on it, appears to be very significant. It appears that this symbol of wheel was the official seal of the period and that is why it was so adopted on terracotta seals also.

The wheel symbol has so far been taken to be a Buddhist Symbol and it was supposed to be connected only with Aśoka, who, being a Buddhist in faith, adopted Hinayāna symbols in arc and other objects. The existence of this symbol on terracotta seals like this in the Gupta

period is curious application and presents a problem for scholars to ponder over and give their judgment¹ on this issue. It may either be taken as a Vaishnavite Symbol and may mean to be the 'chakra' of Lord Viṣṇu.

A word may be said here about the office referred to in the seal. This office figures so prominently in no other administration than that of the Guptas in both seals and inscriptions of the time. The word Kumārāmātya has been explained in several ways by historians. Some say that it meant a minister attached to the prince of the royal blood, who was appointed either as an heir apparent or a Viceroy. But this interpretation is not acceptable to Scholars on the plea that Harisena, foreign Minister of Samudra Gupta and Śikharaśvāmin and Prthivī Sena (Minister to Candragupta II and Kumāragupta) were also called Kumārāmātyas and were Ministers serving directly under emperors and not under any Crown prince.

Again, Kumārāmātyas are also referred to as district officer's and sometimes as subordinates to even Mahādandanāyakas, who appear to have been occupying a status higher than that of the Kumārāmātya, for Prthivī Sena Kumārāmātya is referred to the E. I. X (52) as having been promoted to it after some approved service. Dr Altekar appears to be right in his inference when he says that Kumārāmātya, to a great extent, resembled the modern I. C. S. officers, who, sometimes, work in the district, sometimes in the provincial or the central secretariat and sometimes as a member of the Government itself. Higher posts of Ministers and Generals were also filled in by promotion from their cadre.



GUPTA SEAL

5th Century A D

Legend—श्री समक जिह कुमाराभात्याधिकरण

(31) पर्यायवचनविवेकः ।

श्री आरुदेवः शास्त्री

के नाम पर्यायवचनाः । ये पर्यायार्थं भ्रुवन्ति ते पर्यायवचना । पर्यायो नाम परिपाटी क्रमः । इदमुक्तं भवति—ये शब्दा अस्मिन्मुक्ता असहोच्चारिता एकार्थस्य वाचकास्ते पर्यायवचनाः समाख्यायन्ते । इदं चातोर्थावापद्यते य एकार्थका इति कोषेषु पठिता लोके वा तथास्त्वेन परिगृहीतास्ते चेश्वरपद्मावधे प्रमुक्ताः स्युर्नैकार्थका स्युः । अत्रत्य तत्र विशेषेण केनापि भवितव्यमभिज्ञातेन । अर्थगारमर्थो हि शब्दप्रयोगः । अर्थस्य चैकेन समप्रत्ययादितरस्य वैयर्थ्यमसङ्ग इति सुव्यवस्थित पर्यायवचनानां सममप्रयोगः ।

विस्मयान्न प्रभु पित्राऽश्वोति हयोऽस्यत्योति मयोऽस्यर्थासि सतिरसि वाक्यसि वृथासि नृमया असीति बालसन्नेयके (२२ । १६) भ्रूयते । अत्राश्वो नाम वस्तुव्याज्जातिविशेष कौरपि नामभिस्ततोऽप्युच्यते हयादिभिरिति विवरीतारः । यदि चेद्वाश्वेन समिमुक्तानां हयादीनामत्यन्तायाविशेषस्तदा नार्थोऽनेनाश्वस्तवेन । यदि हयादयोऽभ्युच्यमाना अर्थाभ्युच्यमाय न प्रकल्पेदस्तदाऽनुक्तपितमेतदप्रकाशितमिव स्यात् । न अश्वो ह्यश्वोऽस्यश्वोसीति सास्त्रेऽमुच्यमानं वचनं स्वदत्ते नाम, न वा वाचसरिथि लौकिकीमनुसरति । तेनाश्वतत्त्वमतिक्रमेपि हयादीनां गुणाक्रियाविशेषाद्विशेषोऽभिधिरसितः । अस्तावदश्व आशीयोऽभ्जानमसिधाति चिरतरं च प्रयाति न च क्लमर्थं याति स हयो वाऽस्यो वेत्युच्यते । यश्च संगरेषु रथस्य मोडा सन्नरीन् हिनस्ति स उच्यतेऽर्जेति । यः पुनः क्षैम्येन सपति सगच्छते स सन्निरिति व्यपदिश्यते । यश्च वीर्यवान् पुष्कलवीर्यशक्तिः स बाजीति वा दूयेति याभिलष्यते । एवं अमाक्रियमाणोऽस्मिन् वस्तुषि सर्वं सुखं भवति । प्रत्यर्थं शब्दविशेषाभावतामर्थानामभिधानं तावतां प्रयोगो न्याय्य इति भाष्योक्तद्विधाऽर्थाधिक्ये शब्दाधिक्यं च निरुद्धं भवति ।

इहान्नायवचने हयादीनां यः परस्परमर्थमेव, स गच्छता कावेन तिरोहितोऽभूदिति ते हयादयोऽश्वार्थे निर्विशेष प्रमुक्तास्सन्तः पर्यायतामयुः । गुणवचनेषु तु बहुलमेतदभूदिति शक्यं न्यवेण निवर्तयितुम् । वेदे तावद् वाजिनशब्दोऽश्वविशेषव्यामश्वविशेषश्च वा प्रमुक्तः—अश्वं न वाजिनम् (श्रु० १।१२।१२), अश्वं न वाजिनम्

(अ० ७।७।१) इत्यत्र यथा । एवं सप्तशतशोऽप्यत्र विधिष्वन्वयः—अत्र न क्षतिम् (अ० ३।२।११) इत्यत्र यथा । तथा मनुर्वैपुधिस्थादीनां मिथो विशेषणविशेष्यभावेन वास्तव्ये प्रायिकं प्रयोगः । तद्यथा । उर्जी पृथ्वीम् (अ० ७।३।१२), यथेयं पृथिवी मही वाधार (अ० १०।३०।३), उन्नतिं भूमिं पृथिवीमुत्तमान् (अ० २।३२।४) । अश्वरथाब्दो लोके यज्ञपर्याय इति परिगृहीतो वेदे यज्ञविशेषण इत्यन्ते । तद्यथाऽश्वने यं यज्ञमश्वरं विश्वतः परिभूरसि (अ० १।१।४) । न श्वरति न हिनस्तीत्यर्थयोगा-दश्वरथाब्दोऽद्विसकमाह । यस्मात्सर्वोपि यज्ञोऽविशेषेण यज्ञमानमवति, तमपायात्पाति, न हिनस्तीति यावत्, तस्मात्सोऽश्वरोभूत् । स्वेनैव च विशेष्यार्थमप्ययमज्ञपर्यायता स्यात् । लोकेपि यैव बहुधा विक्रोक्पत्ते । तद्यथा । सानुमानिति पर्वतपर्यायः पर्वत नामस्वमरादिभि पठ्यते । अयमपि पुरा पर्वतविशेष्यमिति प्रमुमुजे, उत्तुङ्गशिखरं वाचयते । तथा चाधिकशैः प्रयोगः—आपराश्च महान्पा. सानुमन्तश्च पर्वता (रा० २।४३।१०) । विहङ्ग इति पक्षिनामसु पठ्यते । अयमपि पुरा विहावला गच्छतीत्यर्थ-सामर्थ्येण पक्षिविशेष्य प्रमुमुयते । तद्यथा । ता विनाय विहङ्गो सौ पक्षी प्रयादितस्तदा (रा० ४।१।२२) । अंशुमानिति सूर्यनामसु पठ्यतेऽभिधानकोषेषु । पुरा सूर्यविशेष्यत्वेनाप्यस्य प्रयोगो बभूवेति स्पष्टं श्रीरामायणे । तद्यथा । उद्यतोऽंशुमतः काशे ख प्रमेव विहसत (२।३३।१३) इति । शास्त्री चिटपी पक्षाशीति वृक्षनामसु पठ्यन्ते । अमी चापि यथा वृक्षविशेष्यभावेन प्रचुर प्रयोगमवातरन्निति शक्यते निर्दशयितुम् । तथा च भारते प्रयोगः—एकाशिनं आशिनं च तथा विदीपनं पुन । तं दृष्ट्वा जीवित वृक्ष काश्यपेव महात्मना ॥ (भा० आस्तिक-पर्वणि ४३।१०-११) । गहनमिति कुप्रवेशार्थ-मभिधाय घनमात्रमभिधानैव शक्यं भवति । उभयथा हि प्रयोगा इत्यन्ते । एवं चात्र क्रम प्रतिभाति—आदौ केवलं यौगिकशब्दाः काशपर्ययेण योगरूपा भवन्ति । तत्र विशेष्यसाहचर्यं तद्वैयर्थ्या प्रसिद्धिर्वा निवन्धन भवति ।

कचिदुपमानाभ्यापि केवलानि प्रमुमुयन्प्रमेयै, सहैकार्यतां यान्ति विशेष्याणि वा विशेष्यैरिति विपरीतोपि क्रमो लभ्यते । घन इति मेवपर्यायेषु पठ्यते । तथा चाम-रेण तेऽनुक्रम्यन्ते—घनजीमूतमुदिरजलमुःसुमयोतय इति । मूर्त्तौ घन इति घनशब्दः पाश्चात्तये निपातित । मूर्त्तिरचास्यार्थो निर्दिष्ट । मूर्त्तिर्नाम काठिन्यम् । यदा च घन-शब्देन घनं भवत्येते तदा घन वधीत्यपि भवति । काठिनं संज्ञीमभित्यर्थश्च । यथार्था-न्तरं दध्यादि घन भवति तथाऽअमपि । तादृशे संदिग्धावयवैऽमये जीमूते विवक्षिते अन्नघन इति प्रयोगोऽभूदिति शक्यमनुमातुम् । परचात्तादृचयेण निकटि गतेर्ये घनशब्दः केवलोऽभ्यपरिहारेणपि तदर्थं प्रवृत्तोऽभिधातुम् । इयं चाहुमाऽऽदिक्रमेः प्रयोगेण समर्थ्यत इति सर्वं निर्दिष्टाधिकृतं विवक्षितं भवति । तथा श्रीरामायणे (२।३७।१६) प्रयोगः—तमन्नघनसंकाशमापतन्तं महाकपिम् । अन्न घन इवेति विग्रहो दृश्यः । घन इत्यस्य काठिनसंघात इति चार्थः । अन्नस्य घनो मूर्त्तिरित्येवमपि शक्यं विग्रहीतुम् । यथानन्द-

घन इति वा सैन्धवघन इति वा । तत्रापि वक्ष्यन्त विशेषण भवतीति विशेषणमन्तरे-
यापि केवलं घनशब्दो घन सान्द्रसञ्ज्ञमाह । तथा वैदानीन्तना पञ्चनदीया, कुक्कुम-
केसर इत्येवमन्तरे केसर इत्येव व्यवहरन्ति विशेषणपरिहारैण ।

कचिद्विशेषवाची शब्द सामान्यवाचिका सम प्रयुक्त केवल विशेषणार्थे पर्य-
वस्यति । तद्यथा । कान्तारो हि महावप्यमाह प्रपन्नया वृथा । पर वनेन सन्निधुक्तो
दुःप्रवेश इत्येवार्थमर्पयति । तथा च भगवतो वासुकीके प्रयोगः—'बहुदोष हि कान्तारं
वनमित्यभिधीयते (रा० १२८५) ।

सामान्यस्य विशिष्टार्थोपसङ्क्रमोपि दृश्यते । गददिति पञ्चनाम । गदमानिति
पक्षिपर्याय । तथा चामर — गीर्द्धोद्भवा गदस्मन्त पिस्तन्तो नभसगमा इति समाना-
र्थकान्तरिपठति । पक्षिसामान्यवचन एव गदस्मच्छब्द कालपरिवासेन पक्षिविशेषे सुपर्यो-
क्तं गतोऽतिशयविवक्षया । अपशवो घान्ते गोशरवेभ्यः । पशवो गोश्वा इति चात्र
वचनभङ्गवस्तुलता भवति । एव ह्यभिप्रयन्ति तत्र चकार — अयमेको गदमान्यो जगिह
पतताम् इति ।

विपरीतोपि क्रमो लभ्यते—वाहिनी घृतना चमूरनीकिनीत्याद्यैः सैन्धवविशौ-
वस्य नामधेयानि सन्तोपि विशेषाविचक्षाया सेनासामान्यमभिधाना परस्परं
पर्याया भवन्ति ।

एव पर्यायाया विकसे दिक्मात्रं प्रदर्शिते तेषा प्रतिलियतविषयतामधिकृत्य
किञ्चिदुच्यते—आह च भाष्यकारः—नियतविषया शब्दा दृश्यन्ते । तद्यथा । समाने
रक्ते धर्मे गीर्द्धोद्भूत इति 'भवत्यश्व' शोष इति । समाने च काष्ठे धर्मे गीः
कृष्य इति भवत्यश्वो हेम इति । समाने च शुभ्रलो धर्मे गौ रवेत इति भवत्यश्व
कर्क इति । रक्ताश्व' शब्दाः शोषादिभिः समानार्था विविच्यन्ते सूरिभिः । तथा
च—अश्वुलीकलपासम्भाचक्षाया धर्मे मनीषिभिः । शोषरोहितरक्ताना प्रयोग' परि-
कीर्तितः ॥ इति भागुरिमुदाहरत्यमरव्याख्याया सर्वानन्द' । इन्धन स्वेध इन्धसेध'
अमरिक्त्यामित्यमर इन्धनादीनां पर्यायवचनतायामपि समिश्रितयोस्तु होमीय इन्धन
एव बहुल' प्रयोग इति वाग्योपचिदः ।

आभिधानिकैः पर्यायवचनतया संपठिता' शब्दा येनाभिप्रायेण तथा पठिता-
स्तमित्यङ्कारमभूद्वन्ति प्राज्ञः—तमाक्षपन्नतिलकचित्रकाणि विशेषकमित्यन्तरे तमाक्ष-
पन्नादीनां चतुर्णां पर्यायत्वमन्तरेण तमाक्षपन्नाकृति कस्तूर्या खकाटे तमाक्षपन्नम् ।
तिलकाकृति तिलकम् । चित्रकं तामाक्षपन्म् । विशिनष्टि विशेषकम् । इत्थं तिलकमेव
एते । पर्यायत्व स्वद्वयप्रकर्षादिति स्वामी स्माह । अन्यत्र च आकारस्त्वित् इति तमि-
त्यमर व्याचक्षाणः स एवाह । इति ताकाराणां आचक्षानमित्यादौ गोवलीवद्व्यायेन

इति चेद्विद्वत् । आकृतिग्रहणमाकारो सुखरागादिरिति कीदृश्यो व्याख्यत । अथ त्वमनोराशयज्ञापकत्वादेव मन्वत इति ।

अयमत्र निष्कर्षः । ये सर्वविधानकोषेषु समानार्थका इति परिपठिताशब्दास्ते नात्यन्ताय समानार्थका भवितुमर्हन्ति, भिद्यते हि तेषामर्थः कदापि कलयेति । यथेष्टुशीर-
गुहादीनां साधुर्यं सास्तरं सद्यपि न तथा विभाव्यते न वा वाचा प्रथिगयते, भेदस्या-
तिसौख्यत्वात्, तथा समानार्थकानामप्यवान्तरो विरोधो भवति, न च लक्ष्यते, सौख्य-
विति तद्वचनयो प्रकृतो यत्नः । तत्र च न वयमुक्तोक्तमात्रसचिवा प्रमायान्तरविरपेक्षा
प्रवर्तितुमर्हाम । तथाजातीयका न प्रवृत्तिः प्रज्ञानां प्रतीये प्रतीये वा न स्यात् । तेन
सत्कृतं चाकूमयमवगाहमवगाह यद्यत्रकृतोपयोगि शिष्टवचनं पश्यामस्तत्तदिह समान-
नामः, यथावसर यथामवीच विमर्शं च निज प्रवर्तयामः ।

सर तद्वचनं सत्यमस्मिन् त्रिषु तद्वृत्तीत्यत्रामरे सत्यमस्ते समानार्थके पठिते ।
अतः वदित्वाभि । सत्यं वदित्वामीत्यत्र तैत्तिरीयोपनिषदि तु स्पष्टं नानार्थः । तत्र अतः
यथाकाञ्च यथाकर्तव्यं बुद्धौ सुपरिनिश्चितमर्थम् । सत्यमिति वाक्कायाभ्यां सत्या-
यमानः । इति वाङ्मनः भाष्यम् । कोर्हति मनुष्यः सर्वं सत्यं वदितुम् । सत्यसहिता वै
देवा अतुल्यसहिता मनुष्या इत्येतरेद्यथाज्ञयो (११६) अतःसत्ये इत्ये निरूपयज्ञकार
भट्टभास्करः—मानसमर्थतयाव्यस्यत् । वाचिकमर्थतयाव्य सत्यमिति । गोविन्दस्वामी
तु यथायथावदितुम् । यथायथावदितुं सत्यमित्येवं प्रोवाच ।

यथा कीर्तिः समाज्ञा येषमरेण यथाकीर्तिशब्दौ पर्यायवचनौ समुपपन्नौ ।
साहित्ये तु वाच्येषु समं प्रयुक्तौ दृश्येते इति पर्यायता विहन्वते । तथा च जैमिनीयोप-
निषदि प्रयोगः—तस्मात्तत्त्वमानस्य भूयसी कीर्तिर्भवति भूयो यथा इति (११११३)
मीरामायणोप्यनेकत्र सहप्रयोगो विज्ञोषयते । तद्यथा । सेनेहास्यानुज्ञा कीर्तिर्वशास्ते-
जस्य वर्धते (२१२१३) । तत्र तिलककारो रामः कीर्तिं शीघ्रादिज्ञा, यथा दानादित्ता
प्रसिद्धिरिति तयोर्विशेषमाह । अन्यत्र च रामायणे न साम्ना शक्यते कीर्तिर्न साम्ना
शक्यते यथा (३११११६) इत्यत्र पश्येत्सावेव विधिकूलो—कीर्तिर्देवान्तरख्यातिः, यथा-
स्वदेशख्यातिरिति । अन्यैकतरं व्याख्यानं प्रमायामुभय वाञ्छुमथ वेति नाहंमो वक्तुम् ।
मनुसंहितायामप्येतयो साहचर्येण प्रयुक्तिरुपलभ्यते । तद्यथा । इन्द्रियाणि यथा
स्वर्गमायु कीर्तिं प्रज्ञा पश्यन् (१११४०) इति । तत्र जीवतः ख्यातिरूपं यथा । मृतस्य
ख्यातिरूपं कीर्तिमिति कुल्लुक्ख्यायानम् । नेव सर्वत्र घटत इति न वेद्या विद्या वराः ।
यथा हि भगवद्गीतासु अकीर्तिं चापि भूतानि कथयिष्यन्ति तेऽप्ययमिति पश्ये जीवत
यथाकीर्तिर्मरणाभ्यन्तराद्यु खाद्यपि सुदुःसहा भवतीति निगद्यत एव स्पष्टा प्रतिपत्तिः ।
मृतस्य सतः सम्भावितस्य जनस्याकीर्तिर्मरणातिरेकोऽकीर्णत्वर इति तदुक्तिर-
नर्थिका स्यात्

परिवादापवादौ प्रायेण पर्यायौ परिगृह्येते । तत्रापि सहप्रयोगः पर्यायत्वापघातको दृश्यते । तथा च धीरामायणे प्रयोगः—परिवादोऽपवादो वा राज्ये नोपपद्यते (२।१।२७) तत्र रामटीकाकार एव तपोभेदं निर्मुक्तं—परिवादोऽकार्यकरणनिमित्तं समूलमपथ । अपवादोऽसूयाकल्पितं निर्मुक्तमपथ । गुरोर्वन्न परीवादो निन्दा वापि प्रवर्तत इत्यत्र मनो विद्यामानदोषस्याभिधानं परिवाद इति कुक्कुक् । परिवादः सम्भूतदोषानुक्तयनम् । निन्दाऽविद्यमानानां दोषाणामभिधानमिति च मेधातिथिः ।

दीप्तिकान्तिद्युतयोऽदूरधिप्रकर्षात्पर्याया, वस्तुतस्तु भिन्नायां इत्यत्र शिष्ट-प्रयोगा प्रमाणात् । तथा च भारत आदिपूर्वाणि तत्तद्विषयतापरिच्छेदेन तेषां प्रयोगः—दीप्तिकान्तिद्युतिगुणौ सूत्रेणुज्वलनोपम (१।८।३) इति । अन्यत्र च भीष्मपूर्वाणि—अथ भीष्मार्कस्तदृशी काम्प्या दीप्त्या च भारत (१।१०।३०) इति । अन्यत्रापि काव्य-पाठकेषु सूयादीनां दीप्त्यादिभिरव्यभिचरितं सम्बन्धो विज्ञोक्तते, मयोगमित्यमरश्च विज्ञायते । तथा च । उल्लूः सर्वैः समग्रस्त्वमिव दीप्यते सप्तसप्तितिरिति विक्रमोर्वशीये । कला च सा कान्तिसती कलायत इति च कुमारे । अत्र तेजस्तात्तन्मयेव विषयभेदे हेतुः । सूर्यस्य तेजश्चक्षुःपहन्तीत्यस्य भवति, तदुच्यते दीप्तिरिति । अन्तरस्य प्रभा कमनीया भवतीति साऽभिधीयते कान्तिरिति । ज्वलनो नामार्चिष्मानभवति, विरम्य विरम्य च ज्वलत्येव पुनः पुनः प्रीयित स उच्यते द्योतत इति । यथा तारका द्योतन्ते यथा वा विद्युद्विद्योतत इति । ताभिः सामान्यं किञ्चिदादाय सूर्यचन्द्रयोः प्रकाशाद् विशेषं किञ्चिदाख्यातुं तथा प्रयोगो भारते । नाथ नियमं सूयादीनां कर्तृतायां सरसम्बन्धे वा दीप्यतिप्रभृतीनां भातूनामेव प्रयोगो भवतीति, भास्वरप्रयोगस्य बहुलं दृश्यात् । न तत्र सूयो भाति न अन्तरार्कं नेमा विद्युतो भाति कुतोऽयमतिरिच्यत्रैकेव भातिना सूयादीनामव्यवधानात् ।

क्रोधक्रोधावभिन्नार्थाविति प्रायेणानुयेयते । तदनुपपन्नम् । क्रुद्धहेर्वात्प्राथार्थानां य प्रतिकोप इति सूत्रे भाष्ये नानार्था एते कुपौ त्वेषां सामान्यम् । न ककुपितं क्रुध्यतीत्युक्तम् । तत्र क्रोपक्रोधयोर्विशेषमभिप्रैति साध्यकारः । त च विशेषमित्यनुक्तयति कैवटः—अनु क्रोपः क्रोध एवेति भेदाभावात्कथं पौर्वापर्यम् । एव तर्हि प्रथमाप्रत्युक्ततां क्रोपावस्थां द्वितीयां चोक्ततां विहृतवाक्कायव्यापारानुमीयमानामाभिप्रायैतदुक्तमित्य-दीर्घः । एतच्च 'अतिक्रुद्धेषु तैषपस्य प्रकर्षः क्रोध उच्यते इत्यमित्युक्तोक्तं बलवत्सम्बन्धते । क्रोधो विजिसञ्चितेति शान्तिपूर्वाणि (२।३।१३) वीरकचठभिरितिरस्यन्नानुगुणा ।

अमरैरोषावपि विविच्येते अर्थतो विचक्ष्यैः । साक्षतीभाष्ये (पृष्ठे ३० तमे) अमरैरोषाविति इन्द्रजिदे'शः । समुपलभ्यते । तत्र टीकाङ्गजगद्धर इत्य विशेषं निर्वाहक—अमरैरोषौ अचमाक्रोधा । यद्वा स्थिरक्रोधात्काञ्चिककोपौ । यथाहुः—क्रोधं कृतावस्थापेयु स्थिरोऽमरैस्त्वमरुते शेषस्तात्काञ्चिकः क्रोपः इति । इव च निरवयं

भाति । चणो रुष्ट कणो तुष्टस्तुष्टो रुष्ट. कणो कण इति द्वितोपदेशस्थे पथे वाक्यार्थे विमुक्त्यमाने रोषस्तात्कालिकः कोपो भवतीति न ह्युक्तस्मृतोक्तम् ।

मित्र सखा सुहृदिति समानार्थकानि नामानि परिपठति कोषकारः । विशेष-
ज्ञातृश्च विशेष विद्वानन्ति । प्रथते च प्राचामुक्ति—अस्वागसहस्रो बन्धु सदैवानुगत.
सुहृत् । एकस्मिन् भवेन्मित्रं समप्रायः सखा मतः ॥ इति । यद्यत्र मित्रलिखत्यधिक्योक्तं
तत्र 'तन्मित्रमापदि सुखे च समक्रिय यद्' इति ह्युक्त्या सबाधासुहृत्पत्रं भवति ।
भास्ते शान्तिपर्वणि (१७११८) असुहृत्ससुहृत्वापि सशत्रुमित्रवानपीति पठ्यते । तत्र
मित्रसुहृदोर्भेदोपादानमिति व्यक्तम् । तच्च भेदमिदं विवृणोति भाष्यप्रदीपे नीलकण्ठ
सुहृत्पत्रपकारमनपेक्षोपकारकर्ता । मित्रं प्रत्युपकारमपेक्षोपकारकर्तुं । इदमप्राप्तम-
वाच्यं सुहृत्पत्रसन्निधौ न मित्रशब्द इदमपीभिधायी भवति, सुहृत्पत्रार्थापारि-
शोभ्यात् । न तु मित्रशब्द सर्वत्र प्रत्युपकारापेक्षोपकारकर्तारि कृत । यच्च प्राचीनै.
सखिशब्दमुद्दिश्य समप्राय सखा मत इति परिभाषितं तत्कथिदेवामित्यम् । बाढ'
शाकुन्तले षष्ठे मधुकरीकाया परभृतिर्का सखी प्रति 'एकमेव भौ जीवित द्विधा स्थित
शरीरम्' इत्युक्तिस्तस्मात्स्य पोषिका भवति । प्रायशरथ सखिशब्द. सहचरमाह
सहाय वा । तथा च कवीनां प्रयोगः—वनेषराणां वनितासखानाम् इति कुमारे
(११०), सखिचक्षु इति रघौ (५८७) । मत्स्यसखाममिति च । समान क्वातीति
सखेति व्युत्पत्तेयं बोद्धव्यं शीखादि समान भवति तथोरेव सखिमात्र इत्यभ्युपगमाच्च
समानावस्थितिका समानव्यवस्थितिकारण परस्परं सखायो भवन्ति । अथ चार्थो
भारत आदिपर्वणि त्रयोदशस्कन्धा द्रुपदोक्त्या साधीय समन्वये । एव हि
सौख्यादीन्—वासश्रोत्रिय. श्रोत्रियस्य भारथी रथिन' सखा । नाराजा पार्थिवस्यापि
सखिपूर्वं किमिष्यत (११६ । १५) इति ।

गर्वोभिमानोदकारो मानश्चित्तसमुन्नतिरिति पर्यायवचनाः । तत्र गर्व-
मधिकृत्य पूर्वोक्तार्थवाक्यमुदाहरति सखानन्दः—गर्वो नाम कुलैश्वर्यरूपविद्यानसादिभिः ।
इष्टार्थविषयप्राप्तेर्जायते नीचगोचरः ॥ इति । भारते शान्तिपर्वणि (२१११४)
जोधाकात्मनवाप्याय सोमसोही च मानवा । मानवर्पावहकारमद्वकारात्तत् क्रिया. ॥
इति समर्थते । तथा मानवर्पावहकाराया पृथक् निवेद्योर्भेदस्य प्रकल्पक इत्यभिप्रेत्यक्तम् ।
तत्तर्पभेदमिदं मुक्तावयति नीलकण्ठः—मान आत्मनि पूज्यताबुद्धिः । कर्प
रुचक्रुक्षकत्वम् । अहंकार परेषा बुद्धीकरणमिति । यश्चात्र मानशब्दार्थं वक्तुः स
व्युत्पत्तिजन्य इति प्रमाथान्तरनापेक्षते । अभिमानोपि विविधः स पृथ । कर्पशब्दोऽपि
यथातथ व्याख्यातः । कन्दर्पो कर्पकोऽनङ्ग इति कामनामानि । कामाविष्टो हि हृदय-
व्युत्पन्नसखा भवतीति सार्वज्ञैकिकम् ।

तज्जैव अस्तनं च समानाभिधेये इति भूना व्यवह्रियेते । तथा च धातुपाठः—

तर्ज भर्त्सं भर्त्सनं इति । अत्रापि विशेषः कश्चित्समस्ति । श्री रामायणेऽनयो सप्तप्रयोगश्चे' । तद्यथा । तर्जापयति मां नित्यं भर्त्सापयति चासकृत् (६।३३।३) इति । तत्रैव विधिकृते सिद्धककार — भवाधिकी भीषिका तर्जनम् । वाषिकी तु स भर्त्सनमिति । इव च ह्रस्वकृमम् । तथा हि भष भर्त्सनं इति पठ्यते न तु भष तर्जनं इति । आगन्तुमपसर्प'स्य भिशाम्य वाचा भीषयते इवा न तु कायव्यापारेण । प्रदेयिनी नामाङ्गुलिस्तर्जनीति सज्ञान्तरेणोच्यते न तु भर्त्सनीति भीषिकायां धारव्यवहाराभावात् । अत एवाभरः शब्दं विस्रम ५ पपाठ—भर्त्सनं व्यपकारगीरिति ।

केयूरमङ्गदु तुल्ये हृत्त्वमरे पर्यायवचनतया पठिते । पर रामायणे भारते जानथो सप्तप्रयोगदशानाञ्चैते समानार्थके इति शक्यमभ्यवसातुम् । रामायणे तावत्—अङ्गुलीनि च चित्राणि केयूराणि शुभानि चेति इत्यते । तत्राङ्गदु बाहुमूलधार्यं भूषणम् । केयूर सवधोभागस्थमिति सिद्धककार । भारत उद्योगपर्यणि चाप्येनयोभे'देनोपादाय विद्वोषयते । तद्यथा । अङ्गदै' पारिहायैदय केयूरैश्च विभूषितान् (११२।१६) इति ।

निल पः परिदेवनमिति परस्परं समानार्थकं द्वय कोपेपु । अत्रापि विशेषः कश्चिदस्ति स वङ्गव्य । परिदेवनमिति चौरादिकाद् दिष परिहृजन इति चातो-
व्यु'पयते कृत्तन रोदनं चास्यार्थः । कृजति रोषितीत्यनर्थान्तरम् । अङ्गादप्रातिस्तोम्ये (८।१।३६) इति सूत्रे 'अङ्गकृज घृषज, इवानां ज्ञास्वसि जात्सेति प्रपुष्टादरथे तदर्थोच्यते । विलाप इति तु रूप व्यङ्गाया वाचीत्यस्मात्तेनैतयोर्दर्थभेद स्पुष्ट । तथा चैतयो पृथगर्थतया रामायणे प्रयोग — विलापितपरिदेवनाकुल' व्यसनगतं तव भ्रुस्तुष्टु'खितम् (१।६३।७१) तत्र विलापित रामगुणकैकेयोरुगु'द्यप्रतिपादकं वाक्यम् । परिदेवन रोदनमिति रामकृता विवृति' ।

पिशुनसूचकौ समार्थकौ प्रतिपद्येते । तथा च आनुपाठ' वृक्ष वैशुन्य इति । नृगु-
प्रोक्ताया मनुसंहितायां तु भिलार्थकतया प्रयुक्तौ । पिशुन' दीप्ति नासिक्यं सूचकः पूति वज्रताम् (११।२०) इति । तत्र पिशुनो विद्यमानदोषाभिधाधी । सूचकोऽविद्यमानदोषा-
भिधायक इति कुल्लुको विशेषमाधिकरीति ।

सिकताशर्कराबाहुकानां प्रायेण व्यतिकीर्यन्ते प्रयोगाः । अस्तीह सामान्य भेदश्च । भारते शान्तिपर्वणि भूमिपायायसिकताशर्कराबाहुकाभश्मशापिन इति प्रयोगो ज्ञप्यते । तत्र सिकता। सूक्ष्मपाषाणपर्पस्रव । शर्करा कर्करसहिता मृत् । बाहुका खचूपलमिश्रा । सिकता एवेति भारतभाष्यप्रदीपे नीलकण्ठः ।

मुत्प्रीति' प्रमदो हर्ष इति हर्षनामस्वमरः । मुत्प्रमोदयोस्तु प्रत्ययो भिद्यते न प्रकृतिः । तेनाजवकाशोऽर्थभेद' । प्रमोदप्रमोदयोश्चाप्युपसर्गो भिद्यते केवलं न प्रकृतिर्न

या प्रत्ययः । तस्मात्तयोरेष्वर्थवैशिष्ट्यं न । इदानीं विचार्यते प्रीतिरुच्यं प्रमोदना परस्परं को विशेष इति । इयं तावदभ्युपेय प्रीतिर्नाम सामान्यस्त्वोप इति । अस्ति खलु मोद-
हृद्ययोर्दे इति श्री रामायणे 'न चाहृद्यन् आमोदन् वृणो न प्रसारयन्' (२।४८।४)
इत्यत्र स्पष्टम् । तत्र हृद्यं शारीरो मुखविकासविरूप । मोद आन्तरौ हृद्यं हृद्यैव
विविधकिं रामायणतिलके राम । परं नायं विवेक साधुर्भवतीति प्रतीतम् । चरके
विज्ञानस्थानेऽनुमानशो यान्भावान्प्रकृत्याह—तत्र क्रोधमभिज्ञोहेय, शोक वै-धेन, हर्ष-
सामोदेव, प्रीतिं तोषेण विद्यात् । आमोदो गीतवादिप्रामुत्सवकरणम् । तोषो
मुखनयनप्रसादादि, तेन प्रीतिस्तोषमात्रम् । हर्षस्तु प्रीतिविरोधो भवद्वेककारक
इति चक्रपाणिनिर्व्याचष्टे । इयमेव च साध्वी व्याख्या । मूलं आमोदेन लिङ्गेन हर्षमनु-
मितिर्तेत्युक्ते । यदि नाम हर्षं रामस्याभिमतं शारीरो मुखविकासविरूप-
स्यान्नासाधनुमेव स्वात् । प्रत्यक्षमुपपन्नम् । आमोदे चास्त हं चिह्नस्त्वसपि नोप-
पत्तिमत्स्यात् । तेन रामोक्ती रमस्तोक्तिरिति नास्त्या भवति ।

हेमशब्दो हिरण्यस्य पदार्थ इति स्वीकारं तथा आमरः—हिरण्यं हेम हाटक-
मिति । चरके विज्ञानस्थाने तु भेदेनैतयोदपादानम् । तत्र साहचर्यामरीपहिरण्यहेम-
रजसादि समासोक्त्या पठितम् । व्याख्यात च चक्रेण हिरण्यशब्देनापठितं हेम गुह्यते,
हेमशब्देन च पठितमिति । तथा सत्यप्यमरे प्रयोगसाङ्कर्यं दृश्यते यदाह—हेमरूप्ये
कृताकृते इति । सत्ये वृत्ताशुरोवादेव प्रायुक्त्वा कोपकारः ।

कुम्भचट्योरपि न प्रायेण सुप्रहो विशेषः । अस्ति च स इति तं दिव्यार्थिधाम ।
चरके सूत्रस्थाने इदानीं तावदभ्युपेय विविधानपि समासेनोपदेशयाम इत्युपक्रम्य
तांस्तानर्थान्परिगणयाम्कुम्भचटौ साहचर्येण पठति । तत्राह टीकाकारश्चक्रपाणि —
कुम्भो दृढावयवोऽवपमुक्तो घट इति ।

अनर्थक्यार्थकयोरपि समानार्थकानिमित्तयोर्विशेषं सुविश्वं स्वदन्ताम् । चरके
विज्ञानस्थाने दान्यद्विधान्परिगणयति ग्रन्थकार । तत्रानर्थक्यमपार्थक्यं चेति दोषद्वय-
मपि कीर्तयति । स्वयमेव च व्याख्याति । तद्वथा । अनर्थक्यं नाम यद्वचनसवरप्रामसात्रमेव
स्यात् पञ्चवर्गवस्तार्थको गुह्यते । अपार्थक्यं नाम यदर्थवच्च परस्परं व्याप्यमानार्थकम् ।
यथा चक्रमज्जशब्दप्रतिपादक इति ।

इह चाकृतकरं भविष्यति विदुषां धृतिधैर्ययोरप्यर्थमेव समस्तीति । भारते शान्ति-
वर्षेण चरके च तयोर्मेदोपादानं दृश्यते । भारते तान्त्र—तेजो धैर्यं जमा ग्रीवमनुशमः
स्थितिर्धृतिः । परीक्ष्य च गुण्यान्निध्वमिति (८।१।२१) स्मर्यते । तत्र धैर्यं महत्त्वामप्यपि
विज्ञानवसाद् । धृतिर्धारण्यसामर्थ्यमिति विशेषमुन्नेयमिति नीलकण्ठः । साध्वि
विशेषमिति भाति । वीरस्य धृतिमत्त, कर्म धैर्यं भवति । धृतिस्तु धृतिविशेषः । तेन

धृति धैर्यबोर्जन्यजनकमाद्य सूपपन्नो भवति । धृति कारणं धैर्यं कार्यमिति । इदं चान्मन्नं शान्तिपूर्वणि (१६२।१६) धृतिर्नाम सुखे तु खे यया नाप्नोति विक्रियामिति वचनेन भूय पोषमेति । चरके विमानस्थानेऽनुमेयाधर्मानुक्रममन्माह—धैर्यमविद्यादेन, धृतिमज्ञीक्येन विद्यादिति । तत्र धैर्यं विपद्यपि मनसोऽद्वैत्यमिति चक्रपाणि । अत्र धैर्यं नाम विद्यादप्रतिरोधी गुणः, धृतिश्च चापन्नप्रतियोगिनीति विशेषो विवक्षितो भाति ।

दरी तु कन्दरो वा स्त्रीत्यमरोऽपठीत् । अत्राप्यर्थविशेषोऽस्ति रामायणे संभियोगेन प्रयोगदर्शनात् । तद्यथा । विचरन्ति वनाम्येषु तानि व्रजयति राघव । सरित्प्रभवणप्रस्थान् दरीकन्दरनिर्भरान् ॥ इति । तत्र दरी पाषाणनिर्मेदः । कन्दरा गिरियुद्धेति विशेष-मुत्पश्यति तिलककारः । इमं च विशेषं कवयो नाद्रियन्त इत्यन्यदेतत् । तथा च वैराग्यशक्तके भर्तृहरिः कन्दरवचनं दरीशब्दं प्रयुक्ते—एका नारी सुन्दरी वा दरी वेति ।

अश्रुदाष्पयोरपि पर्याययोरपि लुप्त्यतो विभेदः । कण्ठं स्तम्भितवाष्पयुष्मिकलुप इत्यत्र शाकुन्तलेऽश्रुय पूर्वावस्था बाष्पमिति राघवभङ्गः । नेदमुत्प्रेक्षासाम्प्रतः । रामायणेऽश्रुबाष्पयोः सहप्रयोगोपलभ्यात् । तद्यथा । अश्रूणि मुमुक्षु सर्वे बाष्पेण पिहितानना इति (२।४८।३) अन्यत्रापि रामायणे (२।६६।२) बाष्पकृतः कण्ठरोधोऽदीरितः । तद्यथा । बाष्पे पिहितकण्ठश्च प्रेष्य राम यथास्थितमिति । तेनाश्रुप्रवाहो-श्रुपातो वा भवति न जातु बाष्पप्रवाहो बाष्पपातो वेति । मेघदूते (१।१२) तु स्नेहव्यक्तिरिचरविरहार्थं मुञ्चतो बाष्पलुप्यमिति बाष्पाश्रुयोरभेदेन प्रयोगरिचनयः ।

विषगरौ समानार्थौ प्रतिरक्षौ । तथा चानरः—यथेष्टसु गरस विषमिति पठति । गरगरस्तपोस्तु न विशेषः करिषदस्ति श्यामश्यामकावत् । अन्यत्र चिह्नमेवात् । इदं तु विस्तृतं विषगरयोः सोऽस्त्युत मेति । अस्तीति शून्यः । तपो साहचर्येण प्रयोगदर्शनात् । चरके सूत्रस्थाने तस्यायुर्वेदस्याङ्गान्यष्टौ । तद्यथा कायचिकित्सा शास्त्रानर्थं शल्पापहृत्कं विषगरवैरोचिकप्रशमनं भूयविद्या कौसारभृत्यकं रसाधनाणि वागीकरणम् इति । तत्र गरः काशान्तरप्रकोपि विषम् इति चक्रपाणिधर्माचष्टे । तत्रैव चान्मन्नं जठराभगरादित्वा इति पाठं विदूषवाचः स एव गरः कुत्रिन् विषमिरयाह ।

तृयोपासङ्गतृयीरनिषङ्गा इषुविर्ज्योरित्यसरे पर्यायवचनाः । भरते त्वेषा भेदे-नोपादायम् । तथा चोद्योगवर्धेणि (१२५।६) सानुकर्षाः सत्परीराः सङ्ख्या सतोमरा सोपासङ्गाः सङ्गतीकाः सनिषङ्गा सहृदयः । इति पाठः । तत्र नीलकण्ठ एव भेदमभ्युहति—तृयीरो रथवाहो बाणकोशः । सहानिषङ्ग इति बावत् । उपासङ्गाः हृजगज-वाह्यास्तृयाः । निषङ्गाः पत्तिवाह्यः स एवेति ।

पुमानाक्रीड उद्यानमित्याक्रीडोद्याने समानार्थके अभ्युपेक्षेते । एते अपि विशिष्येते । सहप्रयोगदर्शनात् । तथा च रामायणे पाठ — देवाक्रीडशताकीर्णा देवो-
यामधुता नदीम् (२।१०।१२) इति । तत्र देवानामाक्रीडै, क्रीडापर्वतैरिति तिलकम् ।

अटव्यरयथ विपिनं काननं गहनं वनमिति वननामस्वमरः । एषां गहनमिति
दुःप्रवेशाथ^१मभिधाय दुःप्रवेशं वनमभिधातुं प्रावृत्तविति सत्यवचनं श्रुत्वेत्यवस्ताव-
द्वर्तितम् । इतरं चामभ्युपेक्षितप्रकारपर्यायत्वम् । सहप्रयोगो हि दृश्यते । तथा च
श्रीरामायणे प्रयोगः—दुःप्रतीकमरयथेस्मिन् किं तात वनमागत इति (२।१००।१२) ।
तन्नामकं गन्धर्वभोग्यम् । वनमाग्रादियुतं मनुष्यभोग्यमिति तिलककारो रामः । अन्व-
त्रापि रामायणे—शोभयिष्यन्ति काकुत्स्थमटव्यो रम्यकानना (२।१८।१०) इत्यद्वी-
काननयोः सह प्रयोगः । तत्र रम्यकाननादन्वकवृक्षसङ्घा इत्येवमर्थार्थपवति राम ।

वल्ली तु वलतिर्जलेत्यभयान्तरमिति कोषकृतः । परं वल्लीलतयोः सहप्रयोग-
दर्शनात्त्रये पर्यायविति गम्यते । तथा च भारते भीष्मपर्वणि प्रयोगः—वृक्षगुलमलता-
वृक्ष (१।१४) इति तत्र सता वृक्षाद्यास्तु गुरुत्वात् । वृक्षयोः भूमिप्रसारावर्धमात्रस्थायिन्य-
इति विशेषमभिधेयमिति नीलकण्ठः । वल्लीवीरुघ्नोऽस्तु व्यङ्ग्यतरो मेघः । एतयोरपि
रामायणे (१।१८।०१) सहप्रयोगः । तद्यथा । न चात्र वृक्षा नौवृक्षो न वृक्षयो नापि
वीरुष इति । तत्र वृक्षयोः वृक्षाद्याभिरता । वीरुषो भूस्माधारा इति तिलके राम ।

सीष्यमिश्रितौ पर्यायवचनामिति प्रतीतौ । तावपि मित्राथ^२काविति शक्यं
प्रतिपद्युम् । तथा हि भारते भीष्मपर्वणि भेदेनैतयोः कृपादानम्—साधकेन सुपीतेन
सीष्येण मिश्रितेन च (४१।१८) इति । तत्र सीष्येण सूक्ष्मधारणं, मिश्रितेन
साधोः सीष्येणैव नीलकण्ठः ।

स्थपतिः कारभेदेऽपीत्यमरे मूल एव स्थपति कारविशेष इत्युक्तम् । विवृतं च
स्वामिना कारविशेषो मुख्यतश्चेति । तेन स्थपतिर्ब्रह्मकिमात्रं न भवति । तथा च
श्रीरामायणे 'कर्मामितिका' स्थपत्यं पुत्राय धर्मकोविदा । तथा धर्मकरस्यैवेति'
भेदेनोपादानं विशेषमिममुपस्तम्भाति । स्थपत्यो रथाधिकतार' प्रधानवर्धकम्,
धर्म'क्यस्तथा इति च तत्र तिलकम् ।

एवमन्वाया शास्त्रहीनमरः व्याख्यानं स्वामी 'हृन्मन्त्राजं तु कुसुति, कुहकं
कुहिका वेति' कोषान्तरमुदाहरति पर्यायान्तरसमुच्चिन्धया । भाषाकारस्तु प्रातिहारिक
इत्यत्र च सूत्रे प्रातिहारिक ऐन्द्रजातिक इत्याह । भिन्नान्ते च मायद्वयो मिथ इति च
विचक्षणम् । तत्रैषां वाक्ये भेदेनोपादानमेव प्रमाद्यम् । तथा च भारत उद्योगपर्वणि
प्रयोगः—न माया हीन्द्रजातं वा कुहिका वापि भीष्येति (१६०।११३) । तन्नाञ्ज-
न-

निम्नश्रीकाकारो मायाऽनुतर्दीर्घाभी कापि विद्या विश्वरूपादिदर्शनरूपा । इन्द्रजालं
मन्त्रावधादिभिरचतुरादिप्रतिबन्धेनाभ्यधा प्रतिमानम् । कुडिका हस्तलाघवेनाभ्यधा
वर्णनमिति अन्धेन मायादीनामन्योन्य भेद प्रतीयते ।

न्यासनिर्णयेषु को विशेष इत्यपि जिज्ञासास्पदम् । आस्थापनीये कामसूत्रे
न्यासनिर्णयेषु चार्थे स्पष्टप्रयोग एवार्थविशेषे सातम् । तथा च तत्र पाठ — प्रसूते च
परिचये तस्या हस्ते न्यास निरूपे च निर्व्यादिति । न्यासाः स्थाप्याश्चिकित्साप्रदाः ।
निर्णयेऽप्येकाग्रमात्रं हति च तत्र जगद्गरीकाकार ।

सगोत्रवान्वयज्ञातिष्वनुस्वस्वज्ञाना समा इत्यमर एवा समानार्थत्वमातिष्ठते ।
तत्र नहि सर्वे बन्धव सगोत्रा भवन्ति । तस्मै पुत्रये सपिद्वताधित्वृत्तौ सगोत्रता
भवतीति । बन्धुवान्वयवोस्तु नार्थभेद कश्चित्, रूपभेद एव केवलः । श्वाश्विकप्रत्यय-
कृतः । सम्बन्धिवान्वयोपि बन्धुपयां भवतीति वशानुवृत्ति जनः । भिद्यन्ते च ज्ञाति-
सम्बन्धिवान्वया इत्यत्र अनुबहिता प्रमाणम् । एव हि तत्र स्मर्यते—वाल्मीक्यापुर-
वैष्णवातिसम्बन्धिवान्वयैः (५।१०६) । तत्र ज्ञातयः पितृपत्न्याः । सम्बन्धिनो जामातृ-
श्यालकादयः । बान्वया मातृपत्न्या इति कुल्लूक । आरतेपि शान्तिपर्वणि (१३।३०)
ये च सम्बन्धिवान्वया इति सम्बन्धिवान्वययोर्भेदेन ग्रहः ।

इदमिह विस्तृत्यमान स्वदिष्यते विमर्शकैभ्यः पूराशेषिजाताना परस्पर कि-
मन्तरमिति । पूराभ्योऽप्राप्तयोः पूर्वादिति सूत्रे नानाजातीया अनियतवृत्तयोऽर्थकाम-
प्रधाना संज्ञाः पूरा इति काशिका । आलम्बनोरस्त्रियाम् (१।१।१३) इति सूत्रे च
नानाजातीया अनियतवृत्तय उल्लेखजीविनाः सङ्घा ज्ञाता इति सैव । श्रेयसादयः
कृतादिभिः (२।१।१६) इति सूत्रे भाष्यप्रदीपे एकशतपथपयाश्रयणेन जीविनां सङ्घः
श्रेयिरिति कैयटः । एतदेव काशः शिवयी संहृदैस्त्रैर्व्योः श्रेयि सजातिभिरित्यमर
अचममनुवन्दे । राजवाङ्मयि प्रकृतयः पौराण्या श्रेणय इत्यत्र चामर एकमुक्त्वा, सजातीय-
समूहः श्रेयिरिति स्वामिकृतप्रमुखाटनम् ।

प्रायेषाक्षिणपरिष्वङ्गाद्येकादीं प्रतिपद्येते । तद्व्यवहारविप्रकर्षात् स्व-
स्यन्ताभेदादिति श्रीरामायणे सङ्ग्रेहे गाढमाक्षिण्य (६।१०।१।७६) इति वचनं प्रमाणम् ।
अन्धे बाहुभ्या कृतस्यावेष्टनस्याक्षिण्यमिति नाम । वक्षसोपपीडनस्य च परिष्वङ्ग
इति । परिदग्ध सङ्ग्रेहे उपगूह्यनमित्येतेऽपि परिष्वङ्गेण समा ।

इदमिह विचार्यतेऽनानभोजनभक्षणाद्यादिति समानार्थादि भवन्त्याहोस्वि-
कानार्थातीति । तत्राशनभोजने अभिभार्य इत्यनुपगमः । अन्नग्रहणसामान्यं च ज्ञतम् ।
अन्नाभ्यवहार्यं विशिष्य नोच्यते तज्जारवातिः प्रयुज्यते सुजिर्वा । यथाऽऽशितं कृताहार-

स्मृत इत्युच्यते । यथा वारनीतपिवत्ता वर्तत इत्यत्र । भुक्ता माह्वया इत्यत्र च । भक्षणे-
 खावने तु स्मरविशयस्यार्थस्याभ्य वहरणे वर्तते । खाद भक्ष्य इति साधुरर्थनिर्देशः ।
 तथा च नीतिकारवचनम्—न परेणाहुतं भक्ष्यं स्वाद्यं खादितुमिच्छतीति । समुच्चये
 सामान्यवचनस्येति सूत्रे (३।४।६) ओदनं भुङ्क्त्व, सहस्रं पिब, धानां खादित्वेवायम-
 भ्यवहरतीति काशिकेराधरस्येपि भुक्षिखाद्योरीपधिक प्रयोगः । अन्यत्रापि पाणि-
 नीशादिके संस्कृत भषाः (४।२।१६), हित भषा (४।४।६६) इत्यत्र च भाङ्गे संस्कृता
 आह्वा भूषा, भूपभक्ष्य हितभस्मा इत्यापूपिक इत्युदाहृत्योरपि यत्र दन्तभ्रापार-
 पूर्वकं भिराण्य तत्र भक्ष्यभ्यवहार इति विशदम् । परं भक्ष्यभस्माप्यतिविश्रम इति
 नाकुपेयम् । भोज्यं भक्ष्य (७।१।६३) इति पाणिनीये शासन इदं भक्ष्यभ्यवहार्यमात्र-
 मिति काशिका । अदभक्षो बाहुभक्ष इति भाष्यप्रयोगेपि भक्ष्यविरम्यवहरतिना
 समानार्थः । खादितिस्तु नाशने सामान्ये कश्चिद्विध्यते, शब्दस्याभावादिनि विबुधा
 विभावयन्तु । अतएव सगच्छते चरके सूत्रस्थाने (२८।३) अक्षितपीतलीकखादित
 प्रभवाश्चास्मिन्शरीरे व्याधयो भवन्तीत्यभितक्षादितयोः पृथक्निर्देशः ।

प्रकृतं निबन्धं भाष्यकारकृतेन पर्याचार्यप्रविवेकेन पर्यवसाययाम् । आश-
 सावां भूतवज्जेति सूत्रे (१।१।१३९) भाष्य आशसासभावनयोरविशेषादिष्टाभ्यवस्था न
 प्रकल्पेतेति दोषमुक्त्याह भरावाभ्याप्यकारः—न वा संभावनावयवत्वावाशसायाः । संभाव-
 नावयवारिमकाऽऽशसा । आशसा नाम प्रधारितोऽर्थोऽभिनीतश्चावभिनीतरश्च । संभावनं नाम
 प्रधारितोऽर्थोऽभिनीत एवेति । अत्र कैयटः—आशसासभावनयोरिति । आशसासभावनयो-
 रर्थं भेदाभावाविशेष इत्यर्थः । आशसाऽन्वयतस्तुवाञ्छा । संभावनमपि भावित्वत्वेनान्य-
 मिति भावः । न चेति । अवयवत्वाच्च पृथग्भाववाची । संभावनास्तुभगेवाशस्येत्यर्थः ।
 प्रधारितोर्थ इति । इदं मे भूयादिति मनसा विषयीकृतोर्थः । अभिनीत इति ।
 कारणयोग्यतावशाच्छक्यमाप्तिरित्यर्थः । ततोऽन्योऽनभिनीत इति । अन्ये स्वप्रधारित
 इति पठन्ति । अनिर्धारितोऽवश्यं भावितयाऽविश्रित इत्यर्थः । संभावनं चासतिविश्रु-
 त्त्ययोपनिपाते भवितव्यमनेवार्थेनेति ह्यनभित्यनयोभेद इति ।

इति शम् ।

(1) VEDIC SECTION

A PASSAGE IN THE KAUSITAKIBRĀHMANOPANISAD (1.2.6)-SOME SUGGESTIONS AS TO THE PROPER READINGS AND A CLUE TO ITS IMPORT

(PROF. SIVAPRASAD BHATTACHARYA, CALCUTTA)

Thanks to the uninterrupted tradition amongst teachers and scholars and to the achievements of philosophers of the Vedānta system, the major Vedic Upanisads (including the Svetāśvatara) present to us a standardised text, though there is no end to the doubts and disputes as to their interpretation. It is a pity that the *Kau Br Up*, specially in its first chapter, known significantly as the *Paryanlavidyā* the most remarkable and, according to some scholars, the earliest stratum of the work, bristles us into textual difficulties which appear to be insoluble in some cases at least. Sections 2.6 of this chapter dealing on the path and experiences of the Spirit after death, referred to as the Pilgrim's Progress by Prof. Belvalkar because of its symbolism, introduce us to one of the knottiest, if not the knottiest passage in the Up literature. So far as indigenous scholarship of pre-modern days is concerned, the difficulties originating from bad transcription encouraging wild guesses in emendation (for there are no limits to this, as this does not relate to the Samhitās and the rigour of pāṭyāyana exactitude is not operative here) and in interpretation of scholars like Śaṅkaraānanda have made confusion worse confounded. The labours of certain gifted scholars extending over the last fifty years have not taken us nearer solution, though they have been by no means inconsiderable. The discovery of the *Jaiminiyabrāhmana* and of the *Jaiminiyopanisadbrāhmana* has thrown much welcome light, in as much as there is much matter common in them with the text of the *Kau Br Up* and we can never be sufficiently thankful to Caland and more particularly to Oertel for this. The attempts at restoration of and the translation of this portion by Prof. Belvalkar (more than 25 years ago) and the recent edition (Paris, 1949) by Prof. Louis Renou have served to shake off the indifference and complacency of scholars that have looked upon the *Kau* as a mere repository of the age worn doctrines of the Chānd and the *Br Ār* and look down upon this section as a mere fanciful curio of materials not synthetically connected with the creeds and commitments of older thought (as is the case e.g. in the *Nār Up* तस्यैव विदुषो यज्ञस्यात्मा यजमान श्रद्धा पत्नी पतङ्गा अजरासर्ममग्निहोत्रं सत्रं सूर्याचन्द्रमखौर्नहिमानौ ब्राह्मणौ विद्वानभिजयति.)

The passage readily divides itself into two well defined parts of which the first (I.2) inextricably connected with the doctrines of Karma and of Transmigration of the Soul, the Upanisadic view of the two paths pītayāna and devayāna as adumbrated in the *Mundaka*, *Chānd* and *Br Ār*, has in its manner of presentation in the beginning and in the sequel

Western connotation of the words denoting emptiness stress is laid on the absence of something, the absolute nothingness, in other words, while stress is laid on a bleak negativism, in the Eastern, particularly, the Indian connotation stress is laid on the existence of something, on something positive, the absence of something being more or less accidental. Thus, in Western languages we say "with empty hands", the most important aspect being the emptiness of the hands, but the two Indian terms corresponding to "empty hand" lay the stress on the presence of the hands. That there is nothing in them is just bad luck. These two terms are *rikṣapāni*—and *rikṣahasta*—The one is found, for example, in Mbh VII 147, 43 *rikṣapāniṃ na paśyeta rājāndān brāhmaṇān śrīyaśān* "One should not come before a king, a Brahmin, or a woman with empty hands", the other one in Kathāsaritśāgara LXXX 25 *vyanto rikṣahastāḥ kṛt paśyāmo devatām it* "How should we come before the deity with empty hand". The exact translation of *rikṣapāni* and *rikṣahasta* is "One whose hands are left over", *rikṣa* being the past participle¹ passive² of the root *ric* "to leave".

The same idea is found in the adjective *rēhu*, belonging to the same root *ric*¹ and only found in the Vedic language. It is used RV IV 5, 12 and X 108, 7 in the formula *rēhu padān* denoting the place where one does not find the goods one expects to find. Again stress is laid on the presence of something, be it only the place. To what an extent the positive meaning is connected with the root *ric* may be seen from its derivatives. I mention only *atireka*—"too much", *rēkṣas*—"riches" this meaning having developed from the basic meaning of "what is left over to one's children", *rēkṣasvat*—"rich", *surēkṣas*—"having nice riches, very rich", and *rikṣā*—"heritage".

There can be no doubt that the stress of the positive aspect has its root in the (unconscious) fear of all that is empty, negative, and makes man feel utterly lonely and forlorn. This fear prompts man not only to avoid words arousing this fear—as every student of practical psychology knows the word is only too often the thing itself—but also to act in such a way as not to be assailed by this lurking fear. Both these factors, i.e., taboo of word and action, is found in a passage of the Atharvaveda which has not been understood properly up to now. AV XIX 8, 4 runs as follows

*anukṣavān parikṣavān parivādān parikṣavān
sṛavān rikṣakumbhāny āvātāt sṛvataḥ sruva*

Whitney's translation³ is "Detraction, evil gossip, reproach, sneezing about (?)—them, O Savitar, drive 'sruva' away from me empty-handed?, with all."

As regards the term *rikṣakumbhāni* Whitney observes as follows "*rikṣakumbha* he (i.e. the commentator) simply glosses with *cūnyakalaca*, adding no further explanation, the Pet Lexx conjecture "perhaps idle talk (lit. empty-pottedness), the translation implies their going away with empty vessels—that is carrying off no result or advantage".

(1) VEDIC SECTION

A PASSAGE IN THE KAUSITAKIBRĀHMANOPANISAD (1.2.6)-SOME SUGGESTIONS AS TO THE PROPER READINGS AND A CLUE TO ITS IMPORT

(PROF. SIVAPRASAD BHATTACHARYA, CALCUTTA)

Thanks to the uninterrupted tradition amongst teachers and scholars and to the achievements of philosophers of the Vedānta system, the major Vedic Upanisads (including the Svetāśvatara) present to us a standardised text, though there is no end to the doubts and disputes as to their interpretation. It is a pity that the *Kau Br Up*, specially in its first chapter, known significantly as the *Paryanlavidyā* the most remarkable and, according to some scholars, the earliest stratum of the work, bristles us into textual difficulties which appear to be insoluble in some cases at least. Sections 2.6 of this chapter dealing on the path and experiences of the Spirit after death, referred to as the Pilgrim's Progress by Prof. Belvalkar because of its symbolism, introduce us to one of the knottiest, if not the knottiest passage in the Up literature. So far as indigenous scholarship of pre-modern days is concerned, the difficulties originating from bad transcription encouraging wild guesses in emendation (for there are no limits to this, as this does not relate to the Samhitās and the rigour of pāṭyāyana exactitude is not operative here) and in interpretation of scholars like Śaṅkaraānanda have made confusion worse confounded. The labours of certain gifted scholars extending over the last fifty years have not taken us nearer solution, though they have been by no means inconsiderable. The discovery of the *Jaiminiyabrāhmaṇa* and of the *Jaiminiyopanisaḍbrāhmaṇa* has thrown much welcome light, in as much as there is much matter common in them with the text of the *Kau Br Up* and we can never be sufficiently thankful to Caland and more particularly to Oertel for this. The attempts at restoration of and the translation of this portion by Prof. Belvalkar (more than 25 years ago) and the recent edition (Paris, 1949) by Prof. Louis Renou have served to shake off the indifference and complacency of scholars that have looked upon the *Kau* as a mere repository of the age worn doctrines of the Chāṇḍ and the *Br Ār* and look down upon this section as a mere fanciful curio of materials not synthetically connected with the creeds and commitments of older thought (as is the case e.g. in the *Nār Up* तस्यैव विदुषो यज्ञस्यात्मा यजमान श्रद्धा पत्नी पतङ्गा अजरासर्मग्निहोत्र सत्र सूर्याचन्द्रमसोर्नहिमानौ ब्राह्मणौ विद्वानभिजयति.)

The passage readily divides itself into two well defined parts of which the first (I.2) inextricably connected with the doctrines of Karma and of Transmigration of the Soul, the Upanisadic view of the two paths pītṛyāna and devayāna as adumbrated in the *Mundaka*, *Chāṇḍ* and *Br Ār*, has in its manner of presentation in the beginning and in the sequel

*nirartha*⁴—"useless"

nirarthaka—"useless, in vain", e.g. MBh V 34, 21

The second group comprises all those words formed by passive participles circumscribing the idea of emptiness and those adjectives which are either used for "empty" or correspond more or less to the Western connotation of "emptiness"

(a) *rikta*—"left over", which has already been discussed

rahitā—and *vrahitā*—"concealed", "left"

vargya—"shunned"

hīna—"having disappeared" (cp. *anahīna* "without food")

(b) *alpa*—"little"

manda—"slow" (*mandabuddhi* "of slow understanding", "empty headed")

*talva*⁵—"thin, little"

phalgu—"insignificant, little"

sūnya—"void"

tuccha—"empty"

tucchyā—"empty", only found in the Vedic language

From this list, which is mainly derived from B D Mulgaokar's English-Sanskrit Dictionary, it is obvious that with the apparent exception of the two or three last mentioned words all other words more or less circumscribe the concept of "emptiness". Where a negation has been used the basic positive expression is self-evident. In the other words the positive connotation is also preponderant.

The problem before us is now to find out the intrinsic meaning and the specific use of those words which are not circumscribing the idea of emptiness. When I said that words denoting ominous things are avoided and, since emptiness is something ominous, any mentioning of ominous things is done by circumscribing them, then the use of the words *tuccha*—and *tucchyā*—belonging to the Indo-European root **teus* "to make empty",⁶ is an obvious contradiction. However, it has to be borne in mind that at all periods there have been people who did not care for using otherwise tabooed words, and it has also to be taken into account the frequency of the use of tabooed words as well as their context.

According to Boehtlingk's Dictionary the words *tuccha-* and *tucchyā-* are used very little. This means that the use of these words was actually taboo.

The Vedic form *tucchyā-* is found only in two passages. The one is the creation hymn RV X 129, 3. H. Grassmann⁷ as well as Boehtlingk-Roth consider it to be a noun and translate it by "empty space". K. Geldner⁸ considers it to be an adjective and connects it with *salila*, translating the passage by "in the dead ocean (im toten Gewoge)". Whatever the correct translation may be, the use of the word *tucchyā-* does not elucidate our problem here.

The second passage is RV V 42, 10. This passage is of greater importance. Here it has been said that he who blames the Maruts should have "empty wishes" (*tucchyān kāmān karate*). It is almost like a curse and in such strongly emotionally toned utterances even tabooed words may be used without any restriction. Everything which is ominous may come to a man who commits such a heinous crime as insulting the gods.

If we turn to the Pali Canon and its language it becomes quite obvious that the taboo played an important role in the use of the word *tuccha* *tuccha-* and its derivative *tucchaka-* is never used alone⁹ but always in connection with a non-tabooed word. Only a few passages showing the use of *tuccha-* in connection with other non-tabooed words may be quoted. DN I 55 (= MN I 515) *tesam tuccham musā vūṭṭha, ye hecā atthasavādān vadanā* "they indulge in empty untruthful talk who speak of existence", DN III 34 *evamvādān kko māhi Bhaggava evam akkheyyān eke Samana Brāhmaṇa asatā tucchā musā abhūtena abbhācikkhantā* "O Bhaggava, I who am speaking and preaching in this way, am reviled by some Samanas and Brahmanas in an untruthful, empty wrong, and false way", Sn 881.

yam āhu saccam tathīyan ti eke,

tam āhu aññe tuccham musā ti

"What some declare to be the truth and the suchness, others called it empty and false". In these instances *tuccha-* is connected with the non-tabooed word *musā*. In the following examples *tuccha-* is used in connection with *ritta*=skt *ritā*, which is a substitute for the tabooed word as we have seen above. MN I 107 (almost the same as Vin I 157, II 216) *ye passatī paṇīyaghaṭaṃ vā paribhojanīyaghaṭaṃ vā vaccaghaṭaṃ vā rittam tuccham so upaṭṭhāpeti* "he who sees the drinking bowl or the food bowl or the chamber pot empty and without (the necessary water) shall take care of (having these things in proper order)". MN I 233 *evam eva kko tvam Aggivessana mayā sahasmān vūḍḍa samanuyyūṇīyamāno samanugahīyamāno samanubhāsiyamāno rittā tuccho aparaddho* "O Aggivessana, thus, when I asked you about

your own thesis, when I wanted to know your opinion, and when I wanted to know the points you find fault with, you proved to be empty, void, and in the wrong" MN I 414 *passasi no tvaṃ Rāhula imam udakkhādhānaṃ rittam tucchān ti evaṃ rittāṃ tucchāṃ kha Rāhula tesāṃ sāmāññaṃ yesāṃ na'ti sampajāṇamusāvāde lajjā* "Do you see this empty water pitcher, o Rāhula? Just as empty and hollow is the Samanaship of those who are not ashamed when they consciously tell lies"

Examples for *tucchaka*—are DN I 240 (almost the same as MN II 201) *tesāṃ idaṃ tevijjānaṃ brāhmaṇānaṃ bhāsitaṃ kassakam yeva sampajjati, nāmakam (yeva sampajjati, rittakam yeva sampajjati, tucchakam yeva sampajjati* "The talking of the Brahmins knowing the three Vedas proves to be ridiculous, to be mere words, to be empty, to be hollow" MN I 329 *mā h'eva te rittakam eva ahoṃ tucchakam eva ahoṃ* it will not turn out empty, hollow for you"

In these last examples *tuccha*(*ka*—) is not so closely connected with the non-taboo word as it was in the other examples mentioned so far. This looser connection is found in emotively-toned statements. In this way, under the influence of a strong emotion or an affect the speaker will use the tabooed word but will avoid or minimize the effect of having mentioned the tabooed word by immediately afterwards using a non-tabooed word. Instances for emotively toned utterances may be found in the Milindapañhā, p 5 *tuccho vata bho Jambudīpo, paṭṭho vata bho Jambudīpo, na'ti kiṃ samano vā yo mayā saddham sallapitum sakkoti kakkhaṃ paṭimmetu ti* "Alas, India is empty, alas, this India is only chaff, there is not a single Samana who might converse with me and dispel my doubts", p 10 *tucchā vata bho me vedā, paṭṭā vata bho me vedā, asārā nissārā ti* "Alas, empty are these Vedas, alas, chaff are these Vedas, essenceless, worthless are they", and p 13 *tuccho vata me upajjhāyo, bālo vata me upajjhāyo* "Alas, empty is my teacher, alas, a fool is my teacher"

Another way to use the tabooed word without incurring the risk of being affected by the evil consequences of having used the tabooed word has been pointed out by G. Bonfante.¹⁰ Though his other theories are not acceptable, his explanation in this connection is correct. He says "le deuxième consiste à composer le mot taboué avec un autre (adjectif ou substantif), le nouveau mot, bien qu'il contienne en soi l'ancien mot taboué, n'est point tabou" (the other alternative is to combine the tabooed word with another word (adjective or substantive), although this new word contains the old tabooed word, it is not at all taboo)

A few examples from the Pali may illustrate Bonfante's observation. Jāt I 209 *so tucchahattho va agamāsi* "he came with empty hands", Jāt VI 365 *tucchapātāṃ hatthe aṭṭhayevā bhūmīyaṃ hatvā* "having placed the empty bowl not on the hand, but on the ground"

From this rule it becomes clear why the word *tucchakumbhā*—could be used. In the composition *tuccha*—was no longer taboo. However, *tuccha*—always implied taboo ideas and thus it is replaced by non-taboo words as, for instance, in Jāt V 46 *ritthattā viya aññhāsi* "he stood there like with empty hands."

To what an extent the idea of avoiding ominous things was vivid may be gathered from Niddesa I 481 on Sn 963. Here the word *rutāsana*—"empty seat" is explained by "opportunity to sit down without seeing unpleasant sights."

From the above it will have become obvious that *tuccha*—denotes emptiness in the sense of defectiveness (see the passages from the Milindapañha). Thus it implies evaluation. Evaluation is always emotionally toned. And since in emotionally toned things there is always the danger lurking that the emotion may develop into an affect and since affectivity is a grave danger for the human mind such words as are connected with emotions and likely to rouse an affect are taboo. This explains the rare use of *tuccha*—

The most commonly used word for "empty" is *jūnyā*—, and it may be asked what is the reason that this word can be used without any restrictions, in other words, why is this word and its derivatives not taboo?

In the Vedic language *jūnyā*—is not found. There we find only the noun *jūna*—, belonging to the same IE root. The word *jūna*—is found six times¹¹ in the Rgveda, and every time it is constructed with the prohibitive particle *ma*. This proves again that the idea of emptiness was something ominous and fearful. However, contrary to *tuccha*—the meaning of *jūna*—is spatial emptiness, loneliness in immense wideness. This meaning is obvious from RV VII 1, 11 "If only we would not sit there devoid of heroes, devoid of sons", and also RV VIII 45, 36 "If only I were not without a friend or a son",¹²

The noun *jūna*—is derived from the IE root **heu*—to which there is also a passive participle *jūnā*—. The difference in accent is due to the rule that abstract nouns have the accent on the root syllable, while adjectives and agentive nouns have the accent on the formative element.¹³

According to Walde-Pokorny¹⁴ the meaning of **heu*—is "to swell, swelling, curvature" (schwellen, Schwellung, Wölbung), but also 'cavity, hollow' (Höhlung, hohl), the common denominator being "curvature toward the within and toward the without" (Wölbung nach aussen oder innen). He further says that *jūna*—"swollen, flabby" (geschwollen, aufgedunsen) and that also the concept of "hollow"

(hohl)="empty" (leer) may be connected with it. From here then we would have the noun *śūnya*—"emptiness" and the adjective *śūnyā*—"empty". It must, however, be noted that the connotation of "hollow" is absolutely hypothetical. None of the Indian words, derived from the root **ken*—have the meaning of "hollow"¹⁵. Hence the explanation of the unrestricted use of *śūnya*—must be sought elsewhere.

As I have already pointed out, *śūnyā*—has a spatial connotation. Thus we read in Śat Br II 3, 12, 9 and Taitt Br II 1, 2, 12 about "the empty place, not lived in by men" (*śūnyā āvasatha*). As in the case with *rēku padanā* "the empty place, worthless because one does not find the goods one expected to find" there is no evaluation whatever in the phrase *śūnya āvasatha*. The meaning of spatial unlimitedness, derived from the original meaning of "increase (toward infinity)", makes *śūnya*—a constant attribute to *ākāśa*—"ether", and its synonyms as for instance *kha*—. The *ākāśa* is not a nihil but unlimited plenitude. While thus *śūnya*—is used in connection with the idea of spatial unlimitedness, it is also used in the sense of mental unlimitedness. Again the difference between the Indian and Western viewpoint has to be noted here. While the Westerner tends to identify the whole of the nature of things with a determinate kind of things and hence regards everything that does not comply with the determinateness postulated by him as a nihil, the Indian mind regards the indeterminateness of a thing as a limitation of the otherwise unlimited nature of things. Thus for him passing into the unlimitedness has a higher value than the clinging to a particularly determinate kind of reality idea. While to have a blank mind has some depreciatory connotation for a Westerner, a blank or empty mind, that is, a mind not preoccupied with something or other, has no such connotations for an Indian. It is therefore impossible to give a "literal" translation of the following passages, without violating or distorting the meaning. MBh II 14, 44 *purāṇ śūnyena manasā prayaṇu bhāratarāṣaḥ* and MBh XIII 53, 4 *atha śūnyena manasā pravṛṣṭya svagrhaṁ nṛpaḥ*. The meaning is that none of them was preoccupied.

It is this idea of plenitude, of unlimitedness and boundlessness that has found its climax in the Mādhyamaka Philosophy with its concept of *śūnyatā*—, of which it has been said

*aparapratyayaṇ śūnataḥ prapañcaḥ aprapañcitataḥ
nirvikalpaḥ anānārttham etat tativasya lakṣaṇam*

"Not dependent on others, peaceful (or, tranquil), inaccessible to the concepts of discursive reasoning, without thought-constructions, without contradictory notions, that is the definition of reality"¹⁶

The same positive outlook we find in Indian mathematics. "Zero" as not "nothingness", it is the undefinable and infinite. Bhāskara

states in his Bijaganita that "This fraction the denominator of which is zero is called endless mass. In this endless mass where zero is the denominator there is no change, however much one may add or detract, just as little as there is any change at the time of the creation or dissolution of the world in the endless and changeless, however many beings (may be created or dissolved)"—*ayam ananto rūṣiḥ khaḥara ity ucyate, asmin vikārah khaḥare na rūṣāv api pravṛtṣeṣu api niḥsrteṣu bahuṣu api syāl layaṣṭīkāle 'nante' cyute bhūtaganeṣu yadvat!*

Since the intrinsic meaning of *śūnya*—is the undefinable, that which transcends all the concepts of ordinary consciousness, or that which is not determined or limited by conceptual constructions and hence only figuratively "emptiness", its use was not taboo because of its inherent positive character.

In course of time, however, the different shades of meaning of *tuccha* and *śūnya*—have not been observed and the one word may be used for the other. A striking example is found in Visuddhimagga, p. 494 *khaṇi-saddo pana tucche, tucchani hi ākāśani khaṇi tī vuccatī* "The noun *kha*—means "emptiness", "emptiness" is another term for *ākāśa* or *kha*"

In conclusion I want to point out the fact that, as is well known, the word *śūnya*—in the mathematical meaning of "zero" has found its way into the European languages by way of the Arabic translations. *śūnya*—"zero" is translated by *ṣafira* "to be empty". This means that the Arabs made a literal translation, but did not convey the psychological and philosophical background from which *śūnya*—also got the meaning "zero".

NOTES

1 See Walde Pokorny, *Vergleichendes Woerterbuch der indogermanischen Sprachen*, II 396 sq sub **leiqn*

2 Atharva-Veda-Samhita (=Harvard Oriental Series, volume VIII), p 910 See also the notes on this Mantia in Bloomfield's Concordance, and M. Lindanau's remarks in the introduction to the second edition of Roth-Whitney's Atharva-Veda, p xvii, last line

3 As adjective *apramāṇa*—might be best translated by "not having the proper measure" In Pali, *appamāṇa*—has the meaning of "endless" but also of "insignificant" In this case the negation *a*—has a double function, the one is the function of negation, the other the function of intensifying The same functions of negation and intensifying are still found in the German language See Friedrich Kainz, *Psychologie der Sprache*, I 256

4 Not given by Mulgaokar

5 *Alpa* and *talina* are not found in Mulgaokar's dictionary, these words, however are given as synonyms of *tuchha*—by the Pet Lexx

6 Walde-Pokorny, *Vergleichendes Woerterbuch der indogermanischen Sprachen*, I 714

7 H. Grassmann, *Woerterbuch zum Rigveda*, sub verbo

8 Karl Geldner, *Zur Kosmogonie des Rigveda*, mit besonderer Berücksichtigung des Liedes 10,129, p, 20

9 Puggalapaññatti, pp 45 and 46 *tucchā*—also is not used alone but mentioned in contrast to *pūra* "full"

10 Etudes sur le tabou dans les langues indo europeennes (Mélanges de Linguistique offerts à Charles Bally, Genève 1939, pp 195-207), p 197

11 RV I 105, 3, X 37, 6 in the loc *śīne* with the root *bhū*, III 33, 13 in the acc *śīnam* with the root *ar* VII 1, 11 in the loc with root *nī sad* II 27, 17, VIII 45, 36 in the acc with the root *ā vid*

12 The same idea is found in RV II 27, 17 For the feeling of loneliness and fear see also Brh Up I 4, 1 sq

13 Thus, for instance, *dāna* "gift" and *dāna* "he who gives", *vāra* "what is chosen" and *vāra* "he who chooses" A Meillet, *Introduction à l'étude comparative des langues indoeuropéennes*, eighth edition 1937, p. 140 H. Guenther, *Gabe und Geber* (=Zeitschrift fuer vergleichende Sprach-forschung, 1950), pp 225-244

14 Walde-Pokorny, Vergleichendes Woerterbuch der indogermanischen Sprachen, I 365

15 All words derived from this root denote increase, growth *śunā* "growth, increase, fortune", *śūvas-* "power, strength", *śura-* "strong, heroic", *śūśīva-* "beautifully growing", *śiśu-* "child", *śāvā-* "cub"

16 Mūlamādhyanakakārika XVIII 9 See also p 351 of Louis de la Vallée Poussin's edition, where we read *tasmāc chhnyatāva sarvaprāpananvṛtilakṣanatvān nirvāṇam ity ucyate* "Therefore the śūnyatā is called Nirvāṇa because its characteristic is the fading away of all concepts belonging to the realm of discursive reasoning"

17 Ed Calcutta 1917, pp 17 sq The connection between *ākāśa*, *śha* and zero has not been properly understood by A K Coomaraswamy, *Kha* and other Words denoting 'Zero' in Connection with the Metaphysics of Space (=Bulletin of the School of Oriental Studies (University of London), volume VII 1933-35, pp 489-97), p 493 "so the Self 'awakens this rational (cosmos) from that space', Maitrī Up IV 17, in, other words *ex nihilo fit*" The problem of the creation out of nothing is a late Christian speculation not earlier than the sixteenth century "Space" and "*śūnyatā*-" in Indian connotation have never been nothingness but always plenitude

18 Passages in which *śira*, *śīr* denote "to be empty" are found as early as the sixth century, the meaning of "zero" however, is not found earlier than the ninth century See A Fischer, Zu "Berichtigung einer Etymologie K Vollers" II (=Zeitschrift der Deutschen Morgenlaendischen Gesellschaft, LVII 783-793), p 791 In the German Language "Ziffer" is the generic term for numeral, it does not mean "zero" alone See also Karl Lokotsch, Etymologisches Woerterbuch der europaeischen (germanischen, romanischen and slavischen) Woerter orientalischen Ursprungs, Heidelberg, 1927, p 150, No 1894

(33) हिन्दी में संयुक्त क्रिया का विकास

(लेखक—डॉ० सरयूप्रसाद अग्रवाल, एम० ए० पी-एच० डी०)

(लेख्यरर, लखनऊ विश्वविद्यालय)

भाषा की व्याकरणिक धाराएँ समय-समय पर विभिन्न रूपों में विकसित होती रहती हैं। इन्हीं के द्वारा भाषा के सूक्ष्म से सूक्ष्म भाव व्यक्त किये जाते हैं। पुरानी धाराएँ विस्तृत हो जाती हैं और नवीन धाराएँ उनकी स्थान-पूर्ति करती रहती हैं। यह सब भाषा में भावों के सूक्ष्म स्पष्टीकरण के लिए होता है। प्राचीन प्रायः भाषाओं में क्रिया-पद के रूप प्रायः समान मिलते हैं। प्रत्येक क्रियापद का प्रयोग मुख्य क्रिया के रूप में होता था। सहायक क्रियाओं का विकास उन भाषाओं में नहीं हुआ था। संस्कृत भाषा में क्रियाओं के प्रयोग का असंयुक्त रूप ही प्रचलित है। कृदंतों के भी प्रयोग किए जाते हैं परन्तु वे या तो मुख्य क्रिया के रूप में प्रयुक्त होते हैं या उससे पृथक् अपना अस्तित्व रखते हैं। ऐसे प्रयोग अवश्य मिलते हैं जब कि कोई कृदंत किसी मुख्य क्रिया के पूर्व प्रयुक्त हुआ है परन्तु वह केवल निकटस्थ (juxtaposition) रूप में। उनसे कोई संयुक्त क्रिया के अर्थ का बोध नहीं होता। कुछ विद्वानों ने पास पास रखे हुए कृदंत और मुख्य क्रिया के इस रूप को संयुक्त क्रिया का उदाहरण मान कर यह पितृ क्रिया है कि संस्कृत में भी संयुक्त क्रिया का प्रयोग किया जाता है। उदाहरणार्थ वाजका पठन्तः गच्छन्ति। परन्तु 'पठन्तः' शब्द बहुवचन का रूप है और यह अपना विशेष अर्थ रखता है। अपने अर्थ को न तो इसने मुख्य क्रिया के अर्थ में विलुप्त कर दिया है और न मुख्य क्रिया का अर्थ इस शब्द रूप में निहित है। दोनों रूप अपने-अपने अर्थ को पृथक्-पृथक् ग्रहण किए हुए हैं। वे अपने सामान्य अर्थ को छोड़ते नहीं। उक्त वाक्य से स्पष्ट अर्थ हिन्दी में 'वाक्यक गण पढ़ते हुए जाते हैं' होगा, न कि 'वाक्यक पढ़ते जाते हैं'। इन दोनों में अन्तर है। 'पढ़ते जाते हैं' संयुक्त क्रिया में 'पढ़ने' के अर्थ की प्रधानता है। शेष रूप इसी अर्थ में निरन्तरता (continuity) के भाव को व्यक्त करता है। 'पढ़ते हुए जाते हैं' से 'पढ़ना' क्रिया और 'जाना' क्रिया के अलग-अलग अर्थों का बोध होता है। इसी लिए संस्कृत में संयुक्त क्रियाओं का अभाव ही कहा जाना चाहिए। पाणि और प्राकृत भाषाओं में भी ऐसे उदाहरण मिलते हैं परन्तु वे निकटस्थ (juxtaposition) क्रियारूप के ही उदाहरण हैं। पाणि के उदाहरण—मारेत्वा पशित्वा आदन्तो, आतेत्वा अदासि, पतित्वा गत, गतेत्वा अर्धसुखात्वा मत्स्य पूर्वकातिक्रिया के उदाहरण; मुञ्चतो अद्वासि, परिवेषमानो—विषोभि, निमित्तो विमोक्षि, शत्रु के

उदाहरण, गद्देवा दलन्तो निसीदि, क्त्वा, शत दोनों के एक साथ प्रयोग ऐसे ही उदाहरण हैं। ये संयुक्त क्रियाओं के रूप नहीं हैं। इसी प्रकार प्राकृत में गदुअ समन्वेहि (शौरसेनी) कदुअ वियणा, आगन्तु भणह (जैन महाराष्ट्री) निगन्तूय गणों (जैन महाराष्ट्री) उचिता पय्यामि (जैन महाराष्ट्री) आदि क्त्वा प्रत्यय और कृष्भाष्ये विहरह (अर्थ भा०) पठि जागरणमाणे विहरह (जैनमहा०) शत प्रत्यय के साथ मुख्य क्रियाओं के प्रयोग निकटस्थ (juxtaposition) क्रियाओं के उदाहरण हैं, संयुक्त क्रियाओं के नहीं। अतएव संस्कृत, पाणि, प्राकृत भाषाओं की स्थिति तक संयुक्त क्रिया का विकास नहीं हुआ था। अपभ्रंश भाषाओं में अवश्य संयुक्त क्रिया के रूपों के कुछ प्रयोग मिलते हैं। परन्तु अपभ्रंश में भी क्रिया के निकटस्थ रूपों के ही अधिकतर प्रयोग हुए हैं। उदाहरणतः दियडा फुटि सञ्चतिकरि, गयवञ भञ्जिठ जग्गि, क्त्वा प्रत्यय, धुविक उज्जत भमाप्ति, अम्भाजग्गा कु गरहि रत्तत्त जाह् अी शत के उदाहरण संस्कृत प्राकृत की सीति ही हैं। कुछ ही उदाहरण संयुक्त क्रिया के रूप में मिलते हैं। संयुक्त क्रिया के विकास में आश्टिक, प्राक्कि आदि भाषाओं का भी प्रभाव पड़ा है।

अतएव संयुक्त क्रिया का रूप मुख्य क्रिया भातु के साथ किसी सहायकारी प्रथमा सहायक क्रिया भातु का सम्मिश्रित रूप कहा जा सकता है परन्तु मुख्य क्रिया के अर्थ में सहायकारी क्रिया अपने अर्थ का बोध कर देती है। संयुक्त क्रिया द्वारा एक ही प्रथमा क्रिया का अर्थ ग्रहण किया जाता है। उदाहरण—‘वह पढ़ता जाता है’ और ‘वह पढ़ता हुआ जाता है’ में अन्तर है। ‘पढ़ता हुआ जाता है’, संयुक्त क्रिया का रूप नहीं होगा, इसमें ‘जाता है’ संयुक्त क्रिया अवश्य है। वह ‘काम करके गया’ और वह ‘काम कर गया’ में अन्तर है। ‘करके गया’ संयुक्त क्रिया का रूप नहीं है। इसमें ‘करने’ और ‘जाने’ दोनों के अर्थ अलग-अलग प्रकट हैं। ‘कर गया’ से ‘जाने’ का भाव व्यक्त नहीं होता वरन् कार्य-समाप्ति अथवा पूर्णता के भाव का बोध होता है। संयुक्त क्रिया में सहायक क्रिया अथवा सहायकारी क्रिया अपने अर्थ को बोध देती है। परन्तु सहायक और सहायकारी क्रियाओं द्वारा क्रिया के काल का बोध होता है। जैसा कि ऊपर निर्देश किया जा चुका है कि आधुनिक आर्य भाषाओं में संयुक्त क्रियाओं के रूप में अर्थ का विकास अपभ्रंश भाषाओं में मिलता है। इन अपभ्रंश भाषाओं के आधार पर आधुनिक आर्य भाषाओं का विकास हुआ। आधुनिक आर्य भाषाओं के प्राचीन रूपों में पुरानी हिन्दी, पुरानी राजस्थानी आदि हैं। इसीलिए अपभ्रंश का प्रभाव इनमें व्यापक दिखाई पड़ता है। संयुक्त क्रियाओं के सभी रूपों का सम्बन्ध अपभ्रंश भाषाओं से जोड़ा जा सकता है। इस सम्बन्ध में निश्चित रूप से कुछ भी नहीं कहा जा सकता। क्योंकि अपभ्रंश भाषा की सम्पूर्ण सामग्री आज भी अज्ञाप्य है। संयुक्त क्रियाओं के कुछ उदाहरण अपभ्रंश भाषा से अवश्य संबन्धित किए जा सकते हैं।

उदाहरणः—अविजय, कख खखि कखकि कखक देति। पृष्ठ ६८ स्वयम्भू रामायण।

केवि णियम विमाय हो कधि हेति । पृष्ठ १०८ । जो त परिहरेण सककह । स्वयम् फुटकर । सुण्ण पक्ख मिडि खेहु रे पास । पृष्ठ १३८ लुईया । फुड खेहु रे जाणी । पृष्ठ १६८ घामपा । उठे (ऊध) गेल पाणी । १६८ घामपा । चम्बु न विक्खणा सक्कह जसा सल्ल वमणि । ३६ ८ हेमचम्प ।

(२) उदाहरण—सम्ब सहेम्बु होइ, ववुर वड्डेविकाग, स्वयम् रामायण पृष्ठ २८ आ० का० धारा । लग्गु रत्त अव्वप तहि मरोवरि ।

(३) उदाहरण—अच्छु विक्खलि, । पृष्ठ २६८ अम्बुरहमान । राति दिक्ख भाक्क विक्खल, जोहइ तनु भरणी । पृ० ३६६ विक्काधर ।

(४) कइया न जाई । पृष्ठ १४४ गु डरीया । अल्लल जल्लण जाई, । पृष्ठ २३८ कासिपा अण्णव आवत जिय, भावइ भरण न जाइ ।

उपयुक्त उदाहरणों में सहायक अथवा सहकारी क्रियाओं के साथ क्रमशः पूर्व-काशिक क्रिया के धातु कर्णों, क्रियार्थक संज्ञा, वर्तमानकाशिक और भूतकाशिक कृद्वों के प्रयोग से सयुक्त क्रियाओं का विकास हुआ है । आधुनिक भाषा भाषाओं में भी सयुक्त क्रियाओं का विकास इन्हीं कर्णों के आधार पर पाया जाता है । हिन्दी के कुछ प्राचीन कवियों चम्ब, विद्यापति, कबीर, नरहरि आदि की रचनाओं में सयुक्त क्रियाओं के प्रयोग प्रबल हैं । चम्बरदाई के पृथ्वीराजरासो की भाषा विशुद्ध प्रामाणिक तो नहीं कही गई है, फिर भी उसमें प्राचीन राजस्थानी भाषा का रूप तो प्रयुक्त हुआ ही है । सयुक्त क्रियाओं के प्रयोग विविध भावों को प्रकट करने के लिए प्रयुक्त हुए हैं । उदाहरण—तब चलन देहु हुआ जगन । पृष्ठ ३९ । लै खल्यो धुपति दिखी सुगय । पृष्ठ ४० । पारे रहत रिनखेन जरि । पृष्ठ ४१ । जीति खल्यौ प्रीथराज रिन । पृष्ठ ४१ । थकि रहे सूर कौतिलि भोगन । ४३ । बरवीर पखौ मारग्य घर जोह कही लगगत सुख्यौ । २१ । खलि गद्यौ नक्रमन क्रम न चले । २१ । गिहिन ते भरवरा लियौ चाइतौ न पावी । २९ । खरी मजगरे हस जह जाराद री । २८ । रोस भरे ग प्रथिरान । पृ० १० । पदमावती हरि कोय जाय आदि । ऊपर के उदाहरणों में क्रियार्थक संज्ञा, पूर्व-काशिक तथा कृद्व कर्णों के साथ सहायक या सहकारी क्रियाओं के प्रयोग हुए हैं । इससे स्पष्ट है कि उक्त क्रियाओं के प्रयोग प्रारम्भिक अवस्था से हैं ।

विद्यापति की भाषा में भी सयुक्त क्रियाओं के प्रयोग इसी रूप में हुए हैं । उदाहरण—बेरे बेरि चोल पठाव । पृष्ठ ३ । सैसव जीवन हुहु मिलि गेल । ६ । मधुक सातल उकुस्स न पारे । १० । कामु कपल गमने । १० । वेधि बारख उकि जायत अकासे । ३२ । गुध गुन देहज आनि । २३ । भलटि हे खूट उलट परलखौ । २५ । कि कहि

कि सुनि किहु सुभिय न पारि । ६० । अत सब आवर गेल सरसाइ । ६० । सपनहु
हनि पुन पुन कए लए छठए तोर नाब । ८० । सुनु सुनु ए सनि नचन बिसेस । ६१ ।
करे जगल सविज्ञास । १०५ । नजर किवाब पहु वैलीन्ह लगाय । १०६ । आपल
चाहिय सुमुनि तोरा । ११७ ।

कबीर की भाषा कोई एक निरिक्त भाषा नहीं कही जा सकती । फिर भी उनकी
हिन्दीभिन्न भाषा के प्राचीन रूप में, अवधी, ब्रज, भोजपुरी और पञ्जाबी का प्रभाव
स्पष्ट रूप में मिलता है । उनके इस स्वरूप में संयुक्त क्रियाओं के प्रयोग भी मिलते हैं ।
उदाहरण—दूखे थे परि ऊबरे, गुन की लहरि कमकि, मेरा देखा जाकरा सब उत्तरि
पबै करकि । १ । कबीर कहता जात है सुखाता है सब कोइ । ४ । हरि सुभिरण हाथ
घवा, बेगे लेहु बुझाइ । ७ । जो कुछ था सोइ भया, अब कछु कथा न थाइ । १३ ।
वेसण लागे कास । २० । सब लागि लोले साथि । ३३ । गोविन्द भिसे न कल बुझै
रही बुझाइ बुझाइ । ३५ । पूछ न पकबै मेर की उत्तरया चाहै पार । ३६ । साई
मेरा सुखया सूता देखै लगाइ, लागत श्री में मिल गया पदया कजेने कैक । ६३ ।
कबीर ऐसे हैं रछो ज्यै पाख तकि घास । ६५ । ऐसा कोल न भिसे अपना घर देख
जराइ । ६६ । दोख पराये देखि कर अत्था हंसत हंसत । ८२ ।

ब्रजभाषा में भी संयुक्त क्रियाओं के प्रयोग हुए हैं । यहाँ पर सूरदास की भाषा
के कुछ उदाहरण उद्धृत किए जा रहे हैं । इसी कहत आय गये ऊबो रही ठगि
तिहि ठाम । तबहि गयो लै । १ । नास कछु कहत न आवै । रहे नयन जल छाव,
फिर पूँछति है तासै । १० । नासक बहुरि मिल्यो है चाहत । २१ । कबि जन कहत
कहत थक आए । ३७ । हाँसी होन लगि या मन में । ५८ । अब हम किछि पठयन
चाहति हैं । ७२ । कहि न सकत वह बात । ८७ । ऊबो कहत कहि न जाय । ९१ ।
मेरो मन कियो लूर थूर जाहु जाहु ऊबो । १३८ ।

कबीरजी हिन्दी में तो संयुक्त क्रियाओं के उदाहरण नित्य प्रति देखते-सुनते
हैं । अतः यहाँ पर उनके उदाहरण खोजने की कोई आवश्यकता नहीं समझी गई ।

उपयुक्त उदाहरणों से हिन्दी में संयुक्त क्रियाओं के प्रयोग का आवश्यक परिचय
मिल जाता है । संयुक्त क्रिया की रूप-रचना में सहायक अवका सहकारी क्रिया के साथ
क्रियात्मक सहा, वर्तमानकालिक या भूतकालिक कृदन्त पूर्वकालिक कृदन्त तथा सहा या
विशेषण आवि के प्रयोग हुए हैं । कुछ उदाहरण पुनरुक्त क्रियाओं के भी हैं । परन्तु
सहा या विशेषण के योग से अभी हुई सभी नामबोधक संयुक्त क्रियाओं या पुनरुक्त
संयुक्त क्रियाओं द्वारा वास्तविक रूप में संयुक्त क्रिया का अर्थ बोध नहीं होता । भारतीय
तथा पश्चात्य व्याकरणों ने इनका उल्लेख संयुक्त क्रिया के अन्तर्गत किया है । नाम-

बोधक संयुक्त क्रिया के कुछ उदाहरणों करि मन्त्रण भवता हुआ जो भारिभा, कैलि-
करन्त में इसको अगीकार करता हूँ, मैं उसका पीछा करता हूँ आदि में सहायक या
सहकारी क्रियाओं के साथ सहा या विशेषण के प्रयोग पूरक के रूप में ही है। हाँ
यदि पूर्ववर्ती रूप किसी क्रिया से बना हुआ सहा या विशेषण का रूप हो तो वह
संयुक्त क्रिया का उदाहरण कहा जा सकता है। उदा० दिखाई देता है। पुनरुक्त संयुक्त
क्रियाओं के रूपों में वे सब कुछ खा पी गये, वह उसे समझाता बुझाता रहा, क्या पूछ-
ताछ रहे हो आदि सहायक क्रिया के साथ दो वर्तमानकालिक कृत्व या दो पूर्व-
कालिक कृत्व के रूपों के प्रयोग मिलते हैं। इसमें या तो दो समान रूपों की पुनरुक्ति
होती है या पहले रूप के समान ही दूसरे कोई मिलते जुलते रूप प्रयुक्त मिलते हैं
इसे द्वित्व का रूप कहा जा सकता है। द्वित्व में दूसरा शब्द प्रायः मूलरूप में निरर्थक
होता है। उपयुक्त उदाहरणों में 'पूछ-ताछ' में 'ताछ' शब्द ऐसा ही है। चूँकि संयुक्त
क्रिया के इस पुनरुक्ति या द्वित्व रूपों से एक ही अर्थ का बोध होता है। उदा० समझाता-
बुझाता, पूछ-ताछ, खा-पी शब्द ऐसे ही हैं। क्रिया का दूसरा शब्द अपने अर्थ को
पहले में जोप भी कर देता है इसलिये ये संयुक्त क्रिया के उदाहरण हो सकते हैं। परन्तु
क्रिया के पुनरुक्त रूप जैसे प्राकृत में 'उत्थेदु उत्थेदु मुक्षेध, मुक्षेधः, यामद्वी, यद्वीभि'
आदि तथा हिन्दी में 'कुमिनि हरन होत है जागहु जागहु। जगधी। सुन सुन हे
सखी बचन विशेष। मैथिली। जाहु जाहु ऊधो। अज। रही बुझाह बुझाह। कबीर।
आदि संयुक्त क्रिया के उदाहरण नहीं हैं। क्योंकि इनमें दोनों रूप एक ही प्रकार की
क्रियाओं के हैं। जब कि संयुक्त क्रिया में नाम रूप सहा या विशेषण का होना चाहिये।
परन्तु उक्त उदाहरणों में परवर्ती शब्द अपनी अर्थ बनाये रहते हैं जब कि उसका अर्थ
पूर्ववर्ती रूप में विहीन हो जाना चाहिये।

संयुक्त क्रियाओं द्वारा जैसा पहले कहा गया है कि भावों को स्पष्ट अभिव्यक्ति
सम्भव होती है। संयुक्त क्रियाओं द्वारा विशेष विशेष भावों का प्रकाशन भी होता है।
इस भाव-प्रकाशन का व्याकरणिक दृष्टि से काफी महत्व है। उदाहरण 'दाहुर रङ्गुनि
खगिग, 'खगिग रूप सध्य तदिं भवोपरि', कह जाहिर जगात कुवयो। यद। जगे कगारै
हस नर नार ररी। यद। तब खगरी खोखै स्थाथि। कबीर। हाँसी होन लगरी या अज
में। सूर। आदि संयुक्त क्रियाओं में 'जगना' शब्द के योग से आरम्भबोधक भाव की
अभिव्यक्ति होती है जो त परिहरण सकह चंदुन दिक्खण सकह जा सा ससिबधरिग,
किछु बुकिण न पारी, मधुक मातख उकण न पारे। मैथिली। कहि न सकत वह बात।
अज। आदि संयुक्त क्रियाओं में 'सकना' या 'पारना' शब्द के योग से शक्तिबोधक भाव
का परिचय मिलता है। 'सब सहेबई होह' मुझेकरना पड़ता है। आदि में क्रियायक
सहा के साथ होना या पड़ना शब्दों के योग से विषयता या पराधीनता के भाव का
बोध होता है। इसी प्रकार कहव न जाई, जब कछु लिख्या न जाह। कबीर। सौं

कहूँ छादि न जाइ, बात कछु कहत न भावै, ऊचो कहत कही नहिं आव आवि में
 'जाना' या 'आना' शब्दों के योग से भी असमर्थता का भाव प्रकट होता है। अच्छहु
 बिलवति। गोविन्दु मिलो न मल युगै रही बुझाइ बुझाइ। कबीर। रहे नयन जलछाय।
 ब्रज। आदि में 'रहना' शब्द के योग से संयुक्त क्रिया द्वारा निरन्तरताबोधक भाव प्रकट
 होता है। तब चलन वेहु हुआइ लगन। चर। तुम गुन देख आवि। मैथिली। जाता
 है सो जान दे। कबीर। आदि में देना शब्द के योग से अनुमतिबोधक भाव का
 परिचय मिलता है। गिरिवि ने अपहरा लियौ चाहतौ न पावौ। चर। पूछ जो पकड़े
 भेद की उत्तरा चाहै पार। कबीर। बारक बहुरि भिक्षो है चाहत, अब हम तिख
 पठवन चाहति हैं। ब्रज। आदि में 'वाहना' शब्द के योग संयुक्त क्रिया द्वारा ह्छा-
 बोधक भाव प्रकट होता है। संयुक्त क्रियाओं के उदाहरण—वह उठ बैठा, वह मार बैठा,
 खड़ी खोजी। खर उठइ तोर नाब। मैथिली। आवि उदाहरण तात्कालिक भाव का
 बोध कराते हैं। कुछ संयुक्त क्रियाएँ उदाहरण 'वह जा चुका, वह लिख चुका आदि
 में 'चुकना' के प्रयोग से समाप्तिबोधक भाव प्रकट होता है। इस प्रकार संयुक्त क्रिया
 का विकास हिन्दी भाषा की एक महत्वपूर्ण विशेषता है।

(34) THE STORY OF DEVADATTA IN THE MAHĀBHĀṢYA

by

SRI SUKUMAR SEN, CALCUTTA

The grammarians everywhere and always have the tendency of using particular names in the examples illustrating the grammatical aphorisms and statements. The author of *Mahābhāṣya* was apparently enamoured of the name Devadatta. The examples and illustrative matter collected and rearranged, present, not only an outline of a story with Devadatta as the hero, but, what is much more important, a picture of the contemporary life and society in Eastern India, with Pāṭaliputra as the capital city, in the closing century of the pre-Christian era. Such an attempt has been made here.

The original and the translation have been given in parallel columns.

[Introduces the hero as a boy]

Sraughno Devadattah	Devadatta's family had come from Sraughna
Gārgyo Devadattah	He belongs to the clan of Garga.
Devadatto Dattah Devadattakah Devakah Dattakah Dattah,	Devadatta, Devaka, Dattaka and Datta [—he is variously called]
Devadatta-sabdo Devadīpṇasabdān mivartayati	Devadatta, the correct form of the name, cancels the popular form Devadīpṇa ¹
Anāhato nadati Devadattah	Devadatta raises a cry though no one has thrashed him
Abhiprāyo Devadattasya modakeṣu bhojane	In eating Devadatta has a preference for the ball cakes of sweetened parched rice ² .

1 Deodīn in modern Behar.

2 Bengali 'moā'

[The hero at school]

Padyate vidyā Devadattena	Devadatta is receiving education
Yo'dhīyāna āste sa Devadattaḥ	[The boy] who is engaged in study is Devadatta
Devadatta-Yajñadattāv-v-ādhyāv- abhirūpau darśanīyau pakṣa- vantau Devadattastu svādhyā- yena viśiṣṭaḥ	Devadatta and Yajñadatta are good looking presentable, and well-born. But Devadatta is the better of the two in the recital of the Vedas

[The hero as a young farmer]

Nadyantam Devadattasya kṣet- ram	Devadatta's farmland stretches up to the river
Devadattēna pāpūnā kritām ³	It was bought by Devadatta by his own hand
Devadattasya dhānyām vyatilu- nanti	They are mutually reaping Deva- datta's paddy crop
Līyate kedārah svāyam eva yatrāsau Devadatto dātrahastāḥ samanāto viparīpatan dīś'yate	The waterlogged field appears to have been automatically reaped as Devadatta with a sickle in hand, is seen moving simulta- neously in different parts
Svādumkāraṃ yavāgūṃ bhukte Devadattaḥ	Devadatta is eating barley gruel with gusto
Kārayati kaṭam Devadattaḥ	Devadatta is having a mat made for him
Uchrayati kaṭam Devadattaḥ	Devadatta is weaving an upright screen of straw
Prakṛtaḥ karam Devadattena	Devadatta has finished well the screen of straw

3 Cf. data canena kṣetra brahmapasa Vārāṇasputrasa Aśvibhūtiśa
[haṭhe kṛtā mulena kāṇapana-satehī catuḥ] [Nasik Cove Inscription
of Nahapāna].

[The hero indisposed]

Na Devadattam pratibhāti kiñcit Bubhukṣitam na pratibhāti kiñcit,	Nothing appeals to Devadatta Nothing really appears good to a hungry fellow
Dadhitrapusam pratyakṣo jvarah	A dish of sour curd and cucumber in an immediate cause of fever
Evam hi kaścit kañcit prcchati kimavastho Devadattasya vyā- dhir iti Aparā āha apakṣiyata iti Aparā āha sthita iti	Thus one man asked' another How goes Devadatta's malady? Another said It is going drawn Another said It is the same
Bhakṣayati piṇḍim Devadattah.	Devadatta takes pills (or lump of food or date)

[Devadatta's Married Life]

Darśanīyām manyate Devadatto Yajñadattām....	Devadatta regards Yajñadattā as a handsome girl,
Upāsleṣi Kanyā Devadattena.	The girl (i.e. bride) was embraced by Devadatta,
Putramahasyotsaṅge dāraḥ kām āsinam kaścit prcchati kasyāyam iti Sa āha Devadattasya ...	Q some one asked about an infant boy sitting on the lap of the grandfather Whose is this boy? He replied Devadatta's (son).

[An Outsider's Admiration for Pāṭaliputra where
Devadatta lived].

Pāṭaliputrasya vyakhyānti Sukau- śalā., idṛśā asya prākārā iti	Sukauśalā is loud in her praise for Pāṭaliputra Such are its the city walls,
Anuṣoṇam Pāṭaliputram.	Pāṭaliputra is sprawled along the Sone.
Pāṭaliputrakāḥ prāsādāḥ, Pāṭali- putrakāḥ prākārāḥ....	The palaces of Pāṭaliputra and - the ramparts of Pāṭaliputra!
Sāṃkāśyakebhyah Pāṭaliputrakā abhirūpatareḥ....	The citizens of Pāṭaliputra are better looking than those of Sāṃkāśya

[*Invitation from country is sent for the honoured Brahmins of the City*]

Kaśad ukto grāme bhīksām cara Devadattam cānayeti	Some one was asked in the village Beg alms and bring Devadatta
Abrāhmaṇo'yam yas tiṣṭhan mū trayati Abrāhmaṇo'yam ya gacchan bhakṣayati Gauram śucyācaram piṅgalam kapila- keśam dīpīvādhyavasyat brāhmaṇo' yam iti Tatah paścād upalabhyate nāyam brāhmaṇo 'brāhmaṇo' yam iti	A non-Brahman is one who uri- nates standing A non-Brah- man is who eats walking When one sees a person fair complexioned, or brown- skinned, good mannered, tawny- haired, one considers him as a Brahman Then it is deter- mined that he is not a Brāhmaṇ but a non-Brahman

[*Devadatta is specially invited*]

Devadattam me bhavān upadiśat- viti	Do please describe Devadatta to me
Sa iha sthah Pāṭaliputīasthaṁ Devadattam uddiśati Aṅgadi Kunḍali kirīṭi vyūḍhorasko vṛttabāhur lohitaśas tuṅganāso vicitrābharapa idrśo Devadatta iti	He, a resident here, describes Devadatta living in Pāṭali- putra Wearing armlets, ear- rings and a diadem, broad chested, round-armed, red-eyed, sharpnosed, fine-dressed—such a one is Devadatta
Prāsado Devadattasya syāt ..	Devadatta certainly has a palace for his home
Devadattasya gāvo'śvā hiraṇyaṁ ca ādhyo vaidhaveyaḥ	Devadatta possesses cattle, horses and gold, he is rich, the son of a widow
Āmantrayasvamaṇ.	Do invite him here

[*Devadatta meets the messenger*]

Devadatto' haṁ bhoh	Hello, I am Devadatta
Ayuṣmān edhi Devadatta bhoh Devadatta bhoh Devadatta kuśalyasi Āgaccha Devadatta grāmam odanaṁ bhokṣyase	Be long-lived, O Devadatta (Hello Devadatta Devadatta, how do you do Come, Devadatta, to the village and you shall eat a rice dinner

Grāmāntaram gamisyāmi panthā- I shall have to go to an outside
nam me bhavān upadiśānu village, would you kindly
direct me the way

Sa tasmā ācāś'e Anusminn ava- He told him At such a place a
kāśe hasladakṣiṇo grahitavyo turn to the right is to be taken
'musminn avakāśe hastavāma and at such a place a turn to
iti left

Upadiś o me panthāh The route is pointed out to me

[A wayside observation]

Odanam bhojako vrajati Here goes a fellow to a dinner of
rice

[At the house of the host]

Putreṇa sahāgato Devadattaḥ. . Here comes Devadatta with his
son

Kuto bhavān Where do you come from?

Pāṭaliputrāt From Pāṭaliputra

Āścaryam idam vṛttam odanasya Strange it is that the cooking of
ca nāma pāko brāhmaṇāṇāṃ the dinner is no sooner finished
ca prādurbhāva iti than the Brahmins make their
appearance

Īddheṣu bhuñjāṇesu daridrā āsate The poor wait when the rich dines,
Brāhmaṇeṣu taratsu vṛṣalā (just as) the lowly wait when
āsate Brahmins cross the ferry

[In the dining hall].

Dadhi brahmaṇebhyo diyatām Serve curd to Brahmins and whey
takram Kauṇḍīnyāyeti Vyañ- to Kauṇḍīnya The side dishes
janāni punar naṭabhāryāvad however (to be served as free-
bhavanti ly) as the wife of a dancer

Tiṣṭhatu dadhy aśāna tvam śākena. Let curd wait, do take a helping
of vegetables

Alavanah sūpaḥ, Alavanam śākam The soup is not salted The vege-
table dish too is not salted (to
taste)

Śālīn bhuhkte mudgaṣṭh	He is eating rice with lentil (broth)
Bhuhkte Devadattah,	Devadatta is eating
Apītaṃ kṣīraṃ Devadattena	Devadatta has not sipped cream
Māṃsaudaniko 'tithih	A guest should be served with meat and rice
Abhoksyata bhavān māmsena yadi māmsamīpaṃ āsisyate	You could have satisfied yourself with meat had you only had taken your seat by me
Abhijānāsi Devadatta yat Kāśmī- resu yatsyāmah Yat tatrāu- danāni bhoksyāmahe	Do you recollect Devadatta the tunic when we had lived in Kashmir and the rice dishes we had partaken there?
Abhijānāsi Devadatta Kāśmīrān agacchāma tatra saktūn apibā- ma	Do you remember Devadatta that we had been to Kashmir and had drunk gruel of parched grain there?

[The guests chatting]

Vṛṣalarūpo'yam apyayaṃ palāṇḍu- nā surāṃ pibet.	That fellow there looks like a wicked one Probably he drinks wine with onion
Corarūpo'yam apyayaṃ akṣor añjanaṃ haret	That man there looks like a thief He can steal the collyrium point from one's eyes
Dasyurūpo'yam apyayaṃ dhāvato lohitaṃ pibet	Yonder man has the look of a robber It is likely that he can drink the blood of a fleeing victim.
Dāsāpuruṣānūkaṃ yasya gṛhe śūdrā na vidyeraṇ sa somaṃ pibet..	He only may drink Soma if for ten generations in the family there had never been a Śūdra (servant)
Ā Pāṭaliputraṃ vṛṣṭo devaḥ	There has been good rains as far as Pāṭaliputra

[Some one tells the story of Indra and the Old Maid]

Vṛddha kumārIndrenoktā varam
vṛṇīṣveti Sā varam avṛṇita
putrā me bahukṣīraghṛtam
odanam kāmasyapātiyām bhuñ-
jīraṃ iti Na ca tāvad asyāḥ
patir bhavati kutah putrah kuto
gāvah kuto dhānyam Tatrā-
nayaikena vākyena patiḥ putrā
gāvo dhānyam iti sarvam
samgṛhītam bhavati

Indra asked the Old Maid Beg
a boon She begged May my
son eat rice served with plenty
of ghee and cream on a brass
platter She had not even a
husband, so how could there be
sons, cattle and paddy for her
By this single request a hus-
band, sons, cattle and paddy all
are secured

[The guests are given the dinner's fee in cash and kind]

Devadattāya gaur diyatām Yajña
dattāya Viṣṇumitrāya

A cow may be given to Devadatta
as well as to Yajñadatta and
Viṣṇumitra

[On the way back]

Darśayati rūpatarkam kārśāpanam,
Paśyati rūpatarkaḥ kārśāpa-
nam

A man is showing his coin to the
coin expert The latter exa-
mined the coin (whether
genuine or dud)

[Devadatta holds a social dinner party]

Devadatto bhavantam āmantrayate

Devadatta invites your honours

Kim Devadattah karoti

What is Devadatta doing

Pacati.

He is cooking

Devadattasya samāśam śarāvah
odenena ca Yajñadattah prati-
vidhatte

Yajñadatta arranges Devadattas
social dinner by feeding rice
as well as by earthen bowl
hampers (to be taken home¹)

Āhara Devadatta śālin Yajñadatta
enān bhoksyate

Bring, Devadatta, more rice
Yajñadatta shall eat them

1 In Bengal it is called 'chādā'

[*Devadatta is killed The culprit is caught*]

Na hi Devadattasya hantari hate	Indeed if the killer of Devadatta
Devadattasya prādurbhāvo bhavati	is put to death Devadatta
	would not appear again

[*At Devadatta's demise Yajñadatta lost heart*]

Devadatta-Yajñadattābhyām idam	This job was to have been done by
karma kartavyam Devadattā-	Devadatta and Yajñadatta
pāye Yajñadatto'pi na kariṣi	But on Devadatta's death
	Yajñadatta would not do it

XI—DRAVIDIAN SECTION

(35) SOME JAINA CONTRIBUTIONS TO TAMIL LITERATURE

by

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Apart from the doubtful and conflicting tradition that Candragupta Maurya and Bhadrabāhu came to the Kannada country in South India, there is no reliable historical evidence to support the theory as we have shown elsewhere (MAURYAN POLITY). The age of the Sangam is roughly settled to be from the 5th century B. C. to the 5th century A. D. In this we cannot speak definitely of a Jaina settlement in the Tamil country, though it may be accepted that there were a few Jaina, practically wandering monks, whose teachings might have appealed to some. But the establishment of the institution of the Drāviḍa Saṅgha in 470 A. D. marks a definite landmark in the history of Jainism in South India. Patriotic motives were perhaps the reason that influenced some Jain enthusiasts in the Tamil country to attribute the authorship of the *Tirukkural* and the *Ṣilappadikāram* and even the celebrated work on grammar, the *Tolkāppiyam*, to the Jains. But for reasons which we cannot repeat in this article we are afraid that the arguments put forward in favour of the theory of the Jain authorship of these three works in Tamil are too fragile and slender that we cannot agree to them.

But when we come to the time of the works called *Padmenkulanakku* or the eighteen minor diadactics we can speak with some definiteness about the authors of these eighteen minor works. Even here the question is not above dispute but still, a certain amount of acceptance from scholars may be counted. Of these eighteen, one or two seem to be by Jain authors. In this series again the *Kural* figures. There are also *Nāḷadiyar* and *Paḷamaḷ*. Every work of the series is separated by a long distance of centuries, for instance, the *Kural* is a first century or second century B. C. composition, and *Nāḷadiyar* is a work of the eighth century A. D. written under the auspices of

Muttaraśar who ruled in the Chola country. Though *Nāladīyar* from the nature of its composition and its contents seems to be based upon works in Sanskrit and would apply to every religion as common, still there is a theory that the work was by some Jain monks. A tradition says that Vajranandi who was a Jain established the Jain Sangha at about 470 A. D. and *Nāladīyar* was its first production. Be it noted the work is not by one author but by various authors some of whom were Jains. If we put this construction *Nāladīyar* may be one of the Jaina contributions and to make it appeal to the Tamil public the authors have contrived the ethical teachings to be based upon the well-known *Kural*.

Another work that can be attributed to the Jains in general is *Paḷamoḷi*. *Paḷamoḷi* literally means old words. It is a book of proverbs containing wisdom and truth and consists of 400 *venbas*. It is supposed to have been written by a Jain king, Munruturai Ariyanar who was also a poet.

But we are on firm field when we come to works like *Jīvakaśiṁḍaman*, which is grouped under the five Mahākāvya. The composition has been accepted as a Tamil literary monument. Even Kamban is said to have praised the beauty and literary diction of this famous Kāvya. In this the author sketches the life of Jīvaka of the Purāṇas. The story of Jīvaka is not a new thing. It is found mentioned in the Mahāpurāṇa among others, and the Mahāpurāṇa was composed by Jinasena who was the spiritual adviser of Amoghavarsa of the Rāstrakūṭa dynasty. Therefore the Mahāpurāṇa must belong to the eighth century A. D. and the Tamil classic *Jīvakaśiṁḍaman* must certainly be later. The work itself is divided into 30 chapters or *śāmbakam*. The author is one Tiruttakkadeva and mentions the career of the hero from his birth down to his nirvāṇa.

Among the minor kāvyas there is what is known as Yaśodhara Kāvya. Though we cannot know anything about the author, still it has been accepted that he was an ascetic of the Jaina sect. About the date of this composition we can get a clue from the story itself. The author must have been later than Madhvācārya who advocated *piṣṭa paśu* in the place of a live animal for a yāga. The Yaśodhara Kāvya seems to reject even this substitute. Incidentally it refers to some of the Jaina precepts and all we could say about this is that it is a literary work, sometime after the reformation effected by Madhvācārya.

There is another work called *Cūdāmaṇi* again by a Jaina poet, named Tolamoliṭavar. He is profusely quoted by Amṛtasāgara the author of *Yāpparungala kārikai*. The one beauty of the *Cūdāmaṇi* is that it maintains the poetic excellence of the *Śiṁḍaman*. The story deals with one Tivittan, a Puranic figure considered by the Jains as one of the nine Vāsudevas. We need not go into the details of the

story, but it may be pointed out that there are some details about Jina dīkṣita

Another work as this category is *Nīlakeśi* evidently by a Jaina philosopher. From what appears *Nīlakeśi* refuted the Buddhist work *Kuṇḍalakeśi*, unfortunately lost to us. The story contained therein is more imaginary and was intended to demonstrate the feebleness of the opponent like the Buddhists and the powerfulness of his own religion, Jainism. The fundamental principles of the Jaina religion and philosophy are narrated throughout this book, elevating the doctrine of *ahimsā* and vindicating the reality of the soul against materialism.

There is another work called *Perungadaṣ* in Tamil perhaps after the *Bīṭhathāgumūḍya*. The author is said to be one Konguvel evidently a prince of Kongudesa. It relates to the life of Prince Udayana whose story is well known to the students of the Purāṇa. A good portion of this story relates to Vāsavadattā, Udayana's queen of whom the great dramatist, Bhāsa has written a *nāṭaka*, entitled *Svapnavāsavadattā*. The author is said to be a Jain by persuasion, and some of the Jain teachings appear in the course of this long poem. Between this epic and the *Jīvakaśiṃṣamāni*, there are many resemblances which may be noted with profit by students of Tamil literature.

Another important classic of the Tamils is *Merumandiram*. One Vāmana Muni is said to be the author of this work. We have heard of one Vāmanamuni already as the commentator of the *Nīlakeśi*. If both are the same then Vāmanamuni must have flourished in the 14th century during the time of Bukkarāyar. The story itself centres round Meru and Mandira, evidently a Purāṇic story. This Purāṇic tale is also found mentioned in the Mahāpurāṇa as having taken place during the time of Vimalatīrthāṅkara. The story is framed in such a way that Jaina philosophical doctrine could be expounded with ease. The story ends with the two princes Meru and Mandira worshipping the Tīrthāṅkara and attending his dharmopadeśa. They attained finally godhood by performing yoga.

Another great work of the Jains in the Tamil land can be said to be the *Śrīpurāṇa*. The *Śrīpurāṇa* is written in Maṃṣupravāla style, Tamil and Sanskrit being combined. One of the most popular works among the Tamil Jains is the *Śrīpurāṇa* and it is considered to be a sacred work being based upon Jinasena's Mahāpurāṇa. The authorship of this work is not known. The peculiarity of this work is that it deals with the history of the 63 sacred persons including the 24 Tīrthāṅkaras, the 12 cakravartins known to Jain literature, 9 Vāsudevas of Jain tradition, 9 Baladevas of Jain faith and 9 Prativāsudevas. The interesting thing here is Jarāsanda of Magadha is looked upon as one of the Prativāsudevas while Śrī Kṛṣṇa is one of the nine Vāsudevas.

and his brother Balarāṇia a Baladeva. The book is looked upon with veneration by all Jainas in Tamil India.

In addition to their contribution to Tamil literature the Jains have also contributed to prosody and grammar by writing *Yāpparungala Kārikai* written by one Amṛtasāgara, perhaps a contemporary of Guṇasāgara who has written a commentary upon this work. Amṛtasāgara is also celebrated as the author of the extent *Yāpparungala viruttu Neminnāṭham* is a grammatical work in Tamil by one Guṇavīrapandita. The introductory verses to this work indicate that there was a Jaina temple at Mylapore which was destroyed by the raging waves. In this connection we have also to mention the noteworthy book *Nannūl* which is again a work on Tamil grammar. The author of this work was apparently a Jain. The book is being used as an authoritative work on grammar. One of the commentators of this work is said to be Mylanātha and his commentary has been made available to the public by the late Dr V. Swaminatha Iyer. Unlike the *Tolkāppiyam* this work deals with only two sections *Eluttu* and *Sol*.

After the settlement of the Jains in the Tamil country and their conversion of a number of people to their fold, they took to Tamil language and literature as a hobby and finally became great Tamil Pandits making their influence felt in every branch of Tamil literature. They were not content with grammar and prosody alone. Even in the field of Tamil lexicography they had left their deep impress in Tamil literature, the three *Nighantus* or lexicons are named *Dīvākaram*, *Pingalandai* and *Cūdāmaṇi*. Some Tamil scholars are of opinion that the authors of the three works were Jains by faith. In the *Cūdāmaṇi Nighaṇṭu* reference is made to Guṇabhadraśācārya, a disciple of Jinaseṇācārya by its author. There is also a reference to two other *Nighaṇṭus* evidently the *Dīvākaram* and *Pingalandai*. In that case it is probable that the three Tamil *Nighantus* are the works of people whose religion was Jainism.

It is also claimed that the Jains were anxious to show themselves proficient in astrology and astronomy also. The *Jinendramālai* is considered to be one of the works on astrology and it is often quoted by Tamil astrologers especially in *Āroodam*.

Thus we have made a rapid survey of the real contribution made to Tamil literature by the Jains in the course of a thousand years which followed the foundation of the Jaina Saṅgha at Madurai. It is true that after the foundation of this Saṅgha and the propaganda carried on not only by the Jains but also the Buddhists provoked the wrath of the reformers of Hindu Dharma which resulted in a number of Nāyanmars and Ālvars decrying these two as heterodox sects and elevating both Śaivism and Vaiṣṇavism as the established religion of the land. This propaganda by members of the orthodox faith lasted for

more than 500 years in which period with the support given by Śrī Śaṅkara who hailed from a village in Kaladi in Malabar, the Tamil people were able to convert even princes from their ways of thinking and persecute the heterodox people wherever they were found. Notwithstanding the persecution which was carried on in a large scale the Jainas were able to hold their heads and became identified with the Tamil people in their outlook on men and matters. Hence they were tolerated and their settlements were not much disturbed. By taking more and more to literary pursuits they won the love and esteem of their fellow men in the Tamil land and made a permanent name for themselves.

(36) THE RELIGION AND PHILOSOPHY OF CILAPPATIKĀRAM

by

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Cilappatikāram is the earliest of the epics in the Tamil Language now available for study. It ushers in a New Era in the poetic life of the Tamilians. This epic of "the (New Order of the Anklet)" is unique in many respects and a deeper study of this valuable work is bound therefore to yield a rich harvest of the poetic enjoyment in those eternal values which the poet holds forth there with all his religious fervour, as full of philosophical significance.

The story of the epic is indeed a very simple one. The actual historical facts forming the back bone of this story can be easily picked up. A happily married couple Kōvalan and Kaṇṇakī, an interlude of a dancing girl Mātavi, the resulting poverty of Kōvalan, his trek to distant Madura with Kaṇṇakī to build up a trade and a home, his execution on a false charge of theft, the death of the Pāndya King and Queen and the Great Fire of Madura, the last three events so happening in succession close upon the execution of Kōvalan that the superstitious people began to connect them as miracles of chastity. The people in those days of credulity and blind faith must have woven a pattern of divinity with the warp and weft of those miracles, and story must have, within a few days, spread all through the Tamil Land with all the incidental exaggerations and embellishments unhampered by any modern spirit of scepticism. Our poet, a contemporary of these events as he himself narrates in this epic itself, takes up the story and gives it a poetic form and shape full of philosophical significance for him.

The Patikam or the introduction enumerates the principles or canons which form as it were the motive force of this epic that the great always worship the chaste women, that the Dharma or the Principle of Righteousness is verily the Death unto those Kings straying away from the Rule of law, and that the omnipotent Fate forces us to reap its consequences¹. Here is the Religion or cult of Pattini or the Woman of Chastity to purify our domestic and social life or Imam or Kāmam. Here is the philosophy of Justice to purify our Political life or Artha or Porul. Here is also the metaphysics of Fate to shape our

Spiritual life or Dharma or Aram These events are woven together as a beautiful pattern though one may take out mentally at the different strands for study

The statement about Fate is rather too crude to do justice to the poetic treatment of the plot of this epic But this epic is by the way, unique in being dramatic as well But if every event is explained completely and successfully by the principle of Fate, where is the place for human or spiritual principle, the development of drama, the interplay of personalities, the conflicts and resolutions of life? If one understands Fate in this crude sense there can be no drama This principle will lay the axe at the very root of the poetic creation

But fate does set the stage wherein play the human actors The action is there, subject to all the restrictions and limitations of that stage The environment is there for us all, our limitations also are there, as a twist, a bend, or a tendency, we are predisposed to act in a particular way But man is no slave to these—that is his eternal glory He tries to reshape them and the wonder is that he sometimes succeeds If Kappaki, the heroine is the inevitable product of blind fate, what is there divine about her? Any other woman in her place would have suffered and died in one way or other But it is the glory of Kappaki that she gives a spiritual form and shape to her suffering and transforms or sublimates it into a Tapas or Spiritual tonic or inner purification The evils are there to be destroyed in her world Her domestic life is no more personal to her Seen from the universal point of view it is the life of her society Her solution therefore becomes the moral regeneration of society—or social revolution which burns away all the evil in that society as symbolised by the Great Fire of Madura Herein lies the dynamism of her Chastity

Fate has set the stage for her in the form of a particular kind of society which is cut in twain—the chaste women and the prostitutes not by profession but by the mere fact of their birth The emphasis on mere sensual pleasure in both the spheres at home divorcing it from art and other sublimations of passion and at the brothel degrading the arts themselves by their compulsory association with obscene prostitution—that is in short the root cause of the social cancer

! A patron and lover of art like Kovalan can get that artistic enjoyment, in private, only in a prostitute's parlour But it is both for his fortune and misfortune that his dancing girl is only a prostitute by birth, she is in herself an embodiment of chastity a flagrant negation of the then prevalent social theory of divorce between chastity and art. It is this which makes the complication of the story beyond denouement or resolution In a moment of jealousy the inevitable concomitant of passion raising up its monstrous head up above his unconscious mind the

hero suspects her²—and suspicion is another bedfellow of passion. This creates the occasion for the story to unite him with his wedded love.

The sudden change in the behaviour of Kovalan has shaken Mātavi's character to its very foundations. She is baptized anew in the fire of suffering and this transports her to the highest ethical perfection. Her second letter³ to him is full of the highest ethical flavour. But Kovalan does not realise fully the significance of this revelation of this new Mātavi. That broken heart of his will have to collapse between his all absorbing love for Kāṇṇaki and his all absorbing love for Mātavi. He cannot escape this lifelong torture of the inner conflict except in his death. His death thus becomes the inner necessity of the poetic art and justice of the plot. The tragedy is all the more poignant revealing to us the climax of the social cancer.

The great Pāṇḍya ruler famous for his Justice⁴ himself catches this infection. In a moment of intoxication because of the heat and confusion of passion, the king spurts out that the thief should be executed and the anklet brought to him⁵. Innocent blood is shed⁶ and the king has to raise up once again his fallen sceptre with his very life⁷—as the port puts it through the mouth of Cenkutṭuvan. The society, rotten to the core and fatally infecting even the righteous king, has to be burnt and a new society founded out of the youths, the virtuous, the seers, the chaste women and the innocent of the old society⁸. In the working out of this political and social revolution, chastity is deified⁹—thus all the three principles form an organic whole in this epic.

Fate is here raised to a higher pitch of social elegy and assumes tragic proportions. It does not face us at every turn as minor injuries. Here it is something so great that it demands a social revolution. A universal significance is thereby given to it. This incarnation of Fate in society is absolutely human in that it is the ever growing result of the actions of generations of men. The very social regeneration brought about by Kāṇṇaki, emphasises the affirmative aspect which is the source of our feeling of reconciliation. The necessity which we have so far seen in the plot is yet of one substance with the actors.

2. Cilap 7 52

³ Ibid. 13 87-92

Ibid 15 3

Ibid. 16 131-154

Ibid. 16-214

Ibid 25: 98 99

Ibid. 21 53-57

Ibid 25 11+

Kōvalan is through and through emotional in spite of his erudition in many languages, his artistic training and his higher ideals and self sacrifice¹⁰ He is a man of emotion not a man of calculated action Even acts supreme examples of sacrifice, love and culture—are emotional rather than otherwise Here we have in him the unbalanced personality tilted too much to the side of emotion and his sufferings flow from this imbalance, his poverty,¹¹ or rather the one sided development of his personality, his very forgetting Kannakī and his meeting with the goldsmith¹² instead of with a merchant of his caste as originally proposed by himself

Kannakī on the other hand is an active personality with no emotional outbursts She calculates like a lady of the merchant class not for making money but for showing consideration to all¹³ She is almost expressionless¹⁴ she speaks in monosyllables and forced smiles¹⁵ Her cold exterior is her fault Here is also an imbalance of personality where everything is tilted to the side of action and calculation, nothing being found on the side of blind emotion She is an embodiment of love and sympathy She does not die to escape this imbalance She is cured of this imbalance by the force of events which bring out an emotional outburst in her She is thus made whole and perfect

Mātavi, till Kovalan deserts her has not known what suffering is, it has been all smooth sailing, playing on the surface water of the sea of life Suddenly she stands on the quicksand of life She realises her position, instead of being swallowed up she swims on to the sturdy rock of ethical perfection An iota of the ethical seriousness which she shows later on¹⁶ would have saved her and Kovalan, if it had become visible in the first part of her life

The Pāṇḍya king is really a great soul but it has also not reached its equilibrium His is a ruffled surface of the sea with the ebb and flow of conflicting emotions Perhaps his very experience of royalty has given him the shaking that his personality is still oscillating up and down without settling down to rest He has not reached the inner peace

10 Ibid 15: 21-94

11 Ibid. 9-7

12 Ibid. 16 108

13 Ibid 16 71-83

14. Ibid 9 72-73

15 Ibid. 16: 78-80.

16. Ibid. 13 87-92

spite of his honest attempts his good intentions do not hold the upper hand except at the time of his death¹⁷, but that is no success

The Cera king Cenkuttuvan is a great person of actions. Whereas Kannaki was an introvert, he is an extrovert. He would have died a fighting cock but for the timely inspiration of Matalan who reveals to him a new way of life of peace and contentment¹⁸.

Matalan and our poet Ilanko are the only people who have achieved the equanimity of temperament, serene peace and harmony of all conflicts, the one through his objective journey through life and the other through the subjective experience of poetry. It is the absence of this harmony but a conflict of overwhelming imbalance that had led to all the catastrophe.

The political revolution after that conflict of two minds—Kannaki and Pāndya is based on the principle of equality or the intrinsic worth of human being as such. The whole edifice of the state crumbles down when it sets at naught the life of a human being however humble it may be. For establishing this principle therefore the poet must bring into conflict not a seer or a sage but a stranger and foreigner, poor and helpless. This therefore necessitates that the hero of the story standing as against the ruler, should be a common man.

The epic is unique among the epic of the world in being the story of no king or seer. The kingdoms may be many but humanity is one. The Tamil country enjoys a fundamental unity of culture, language and civilisation within its limits, a unity of the common man within the trinity of the crowned kings. Kannaki and Kovalan are born in the Cola Capital, they move to the Pāṇḍya capital and they are deified in the Cera capital. Thus in spite of the political divisions there is a continuity in the life of the common folk. The life of any Tamil king would not have given room for revealing this fundamental unity of the Tamil land and universality of justice. This is another reason for our poet choosing the hero and heroine from among the common folk.

There is a third reason as well. This epic is the deification of the chaste woman, of chastity pure and simple without the extraneous glamour of Royal birth or fabulous wealth or miraculous spirituality. Even the rich Kannaki has to be brought to the verge of poverty in a distant foreign land absolutely helpless for that, she has to lose her lord—her only prop reaching the very depth of despondency. It is by the very artistic necessity of the scheme of things as conceived by the poet in this view that the epic of the common man took a shape and form even in that age of monarchy.

17 Ibid 13 87-92

18 Ibid 28 110-234

The deification of Kāṇṇakī is not a one day miracle but the gradual unfoldment of her character from an ordinary simple care free girlhood to perfection through the ordeal of suffering and conflicts. The blow of separation and neglect by her lover falls suddenly and unexpectedly after a continuous period of the happiest wedded life. She keeps up, of course, with great difficulty a show of contentedness. This attitude of withdrawing into herself has developed a sturdy independence of standing on her own legs. Tamilian conception, which Valluvar has given expression to, of chastity which believes¹⁹ in its intrinsic strength refusing to bow down before gods for any help guides our Kāṇṇakī all through the dark days of solitude and suffering.

Such a great endurance of suffering as this without any murmur and such a great consideration for others as to screen her own sufferings successfully from their view lest their mental peace should be disturbed—this is according to Valluvar the very quintessence of Tapas or Sacrifice.

The ascetic Jain nun observing our heroine day in and day out all through the journey to Madura²⁰ with her miraculous powers and with her ever watchful fault finding eyes²¹ at the end of her continuous vigil, exclaims to the shepherdess to whose loving care she entrusts Kāṇṇakī, that Kāṇṇakī is the only god she has seen and that no other god she has seen²². Here is as it were, the prophecy of deification to come. There stands the goddess in the making.

When Kovalan and Kāṇṇakī pass through a desert haunt of hunters who celebrate the annual festival of their Mother Goddess, one of them, inspired by the Goddess in her trance praises Kāṇṇakī as the idol of Tamil land and the unique gem divine of this mundane world²³. That is how Kāṇṇakī who has reached a certain level of perfection appears to the eyes of ethical sages and inspired seers.

Valluvar delineates three stages of moral development, the stage of revenge (Orukkam nerī)²⁴, the stage of forbearance (Porukkum nerī)²⁵ and the higher stage of forgetting (Marakkum nerī)²⁶. Kāṇṇakī

19. Kural 55

20. Calap 10.64-101

21. Ibid 60.219-235

22. Ibid 15.153-154

23. Ibid. 12.46-50

24. Kural 314,

25. Ibid 151,

26. Ibid 152

even at the starting point is beyond the stage of vengeance. She has not any harsh word for Kovalan or Mātavi.

When Kovalan lies executed, Kannaki undergoes a revolution within herself²⁷. Her speech is a volcanic eruption. She rushes like a tigress to the citadel of the victorious Pāndya and denounces him in his very presence by contrasting his rule with the righteous rule of the Cola king²⁸. The successful vindication and the death of the Pāndya do not cool her righteous indignation. She pounces as it were on Madura the cursed city²⁹. All this is but nature red in tooth and nail.

This exemplifies the stage of vengeance which instead of preceding the stage of forbearance, succeeds it in this epic. But it is a passing phase.

Even here in the path of retribution, there is the underlying spirit of reformation. The fire of Madura is symbolic of the passing away of the old order of corruption and passion. Kannaki hurls away one of her mammalian glands and lo! the city is on fire³⁰. That gland, the symbol of the highest and purest love, the selfless and all sacrificing love of the mother-degrees in a society obsessed with animal passion into the voluptuous swell, exciting the violent passion of the obscene man. A glorious transformation has to be effected. This erstwhile degraded symbol of obscenity, now burns away the evils and restores morality to its life by its intrinsic implication of motherhood and womanhood. What is burnt is evil. Why cry over it? In this glamour of the all consuming flame one forgets the saviour. Those who have a chance of redemption have to be saved and are saved³¹. The saviour is our Kannaki.

The volcano cools down. But she leaves exhausted and broken hearted. If she had not collapsed, it is because she had heard the inner voice speaking to her as the very voice of Kovalan of his promised meeting of her in the near future³².

The mountaineers see her standing under a tree³³. To them she is the very form of divinity chastened and mellowed, therefore dear and near to their heart³⁴.

27. Cilap. 18.30-53.

28. Ibid. 20.50-62.

29. Ibid. 21.31-37.

30. Ibid. 21.45-57.

31. Ibid. 21.53-55.

32. Ibid. 23.184-200.

33. Ibid. 25.57.

34. Ibid. 25.58-60.

The Cera king Cenkuttuvan who has raised a temple for this Pattini or the chaste, sees a vision³⁵ Kannaki appears in her divine form in that vision and she sings, 'I have become the guest of the king of Heavens The Pāṇḍya king is faultless, he is my father³⁶,' Her mortal enemy the Pāṇḍya is thus welcomed as her own father that is the love, the very acme of divinity

The deification of Pattini is the deification of women and has therefore an eternal value The cult of Pattini or the chaste is the religion of Cilappatikaram It is not the ordinary passive chastity as that revealed by the Queen of Pāṇḍya, dropping down dead at the sight of her lord giving up his ghost³⁷ It is the dynamic chastity of Kannaki (as is expressed by the Queen of the Cera) for whom the Cera Queen demands a temple to be raised³⁸ It is the dynamism, vindicating the innocence of her lord, revolutionising the society, burning away in the fire of chastity the dress of prostitution and seduction emphasising the necessity for the chastity of man and finally sublimating the lower passion into pure and heavenly gold of virtue and divinity-it is this dynamism that has appealed to the Cera Queen This is the New Order of the anklet

The religion of the poet is not a mere scientific adoration of nature as some suggest from a reading of the opening lines, it is something deeper Some hail him as a Saivite, His brother the Cera king is a Saivite and the poet describes Śiva as the Great, unborn as any faithful Saivite could have described³⁹ When the father of Kannaki, the father of Kovalan, Mātavi and Manimekalai renounce their worldly life and take to Holy Orders, it looks as though the poet is holding here the scales even It looks as though for want of a holy order in the Saivite Religion that the poet had made them embrace other religions⁴⁰ Anyhow this shows only the poet's large heartedness

There is some agreement among scholars that the poet is a Jain Kovalan and Kannaki are described by the poet as Śrāvakas⁴¹ The deification of Kannaki is in keeping with the deification of every soul on its march to perfection without the necessity for a creator But this argument loses its force when one realises that the Pattini Cult is

35 Ibid 29 8

36 Ibid 29 9

37 Ibid 20 78-81

38 Ibid, 25 110-114

39 Ibid, 26 54-58

40 Ibid 27 90-108

41 Ibid 16 18

welcomed by all creeds. The introduction of the character of Kavunti, the Jain nun, is considered by some to have been made with the set purpose of preaching Jain principles. But a thorough study of the epic will reveal that the poet is in search of an electron microscope for observing carefully all the acts, even the insignificant acts, of Kāṇṇaki and the Jain men come in handy for this purpose. But Kāṇṇaki comes out in glorious colours having gone through the ordeals of the Jain nun. Unless understood in this light the enumeration the details of the Jain code of conduct of the Poet's intention, for in no other place the poet has attempted any caricature of any religion.

That is not to argue that the poet is not a Jain. Perhaps he is! But the poet is blessed like Valluvar with the universal consciousness, refusing to be labelled. He is beyond any parochialism even in the sphere of religion. His reference to Śiva makes one believe that he is a Saivite or Saivites, indeed he has identified himself with Saivism to that great extent. Every poet identifies himself with the character he delineates. He is the villain one moment, the hero the next, and the heroine the third, emanating from the very fire of his soul and poetry. But very rarely does a poet rise to that level of universal consciousness to identify himself with the religion and religious experiences of all the characters. Our poet is an exception. He describes the dance of the hunters and praises their Mother Goddess⁴². Every syllable of this description and prayer song reveals his inspiring knowledge of their mind and love. No other devotee of the Mother Goddess could have composed a more sincere and poetic prayer as he. In the same way the poet becomes the devotee of Viṣṇu⁴³, Muruga⁴⁴ and so on. Our poet is a great mystic, engaging all these varied experiences as a harmonious unity without any jarring note or external conflict because of his universal consciousness beyond the mine and the thine of parochialism. This is in keeping with his ethical mysticism harmonising all dualities in his monistic vision of poetry.

42. Ibid 12 12-44, 54-74

43. Ibid 17 full, 11 35-51

44. Ibid, 24 full

(37) THE ĀPASTAMBA DHARMA SŪTRA AND THE 'DHARMA'
PORTION OF TIRU-KURAL

by

SRI A S NATARAJA AYYAR, ALLAHABAD

The Āpastamba Dharma Sūtra is one of the most ancient of Dharma Śāstra works in Sanskrit. The Tiru-Kural of Tiru-Valluvar is the first systematic exposition of the 4 ends of life—Dharma, Artha, Kāma and Mokṣa in the Tamil language and is the earliest which has come to us and it remains as the best exposition of the subject in the Tamil language and holds a unique place in the honour and estimation of later generations up to date including kings, poets, scholars and politicians of the Tamil land. The object of this paper is to set forth a few items of comparison between the one and the other.

The date of Āpastamba may be fixed as the 5th century B C. Mayne's Hindu Law (10th Edition 1938-revised by Srinivasa Ayyangar 11th Edition 1950-revised by Chandrasekhara Ayyar) summarises the views of scholars as hereunder —

"Āpastamba like Baudhāyana belonged to the Kṛṣṇa Yajurveda and was also probably a native of the *Andhra* country. He refers to Śvetaketu who appears as a Vedic teacher even in the Śatapatha Brāhmaṇa and Chandogya upaniṣad as an Āvara (अवार) or a man of recent times. Dr Bühler, Dr Jolly and M. M. Kane assign the date of the composition of the Āpastamba Dharma Sūtra to the fourth or fifth century B C. Prof Hopkins and Dr Keith suggest the second century B C as the more probable date. Dr Jayaswal agrees with Dr Jolly and assigns the work to the 5th century B C."

Dr Bühler in his introduction to the translation of Āpastamba's Dharma Sūtra states (page XLIII) — "On linguistic grounds it seems to me Āpastamba cannot be placed later than the 3rd century B C and if his statement regarding Śvetaketu is taken into account the lower limit for the composition of his Sūtras must be pushed back by 150-200 years."

"The Kural of Tiruvalluvar" says Grierson in his Introductory [concluding] volume of the Linguistic Survey of India "which teaches the Śāhkhya [Dharma Śāstra and Vedānta] Philosophy in 1330 poetic aphorisms is universally considered as one of its brightest gems. Regarding the date of the Kural it is stated that "the cumulative weight of

evidence is in favour of the last date *vis* 1st or 2nd century B C" (Studies in Tamil Literature and History by V R R Dikshitar 1930, University of Madras p 133)

"It is generally accepted as belonging to a period anterior to the 2nd century A D Some scholars place it in the 1st century B C" (Kural selections Books I and II with English translation by C Rajagopalachariar—Rochhouse and Sons—Madras 1950)

Much light on the relative posteriority of Āpastamba is thrown by T P Palaniappa Pillai in his article on Tiru Valluvar (Vol X 1950) of the Journal of Sri Venkateswara Oriental Institute Tirupati pp 19-30 at p 27

"The ancient Sanskrit Literature shows that Kāñci (Conjeevaram) was a great seat of Sanskrit learning in the Dravīḍadeśa in the early centuries of the Christian era A clan of Āndhra Bhṛtyas of the north came to Tamil Tondaimandalam, settled as conquerors, held power at Kāñci and grew in importance as the Pallava Tondayar Kings for many centuries These copper plates show that the Kings of this line establishing a powerful state of Kāñci introduced the Aryan lines of administration modelled on the Kauṭalyan Artha Śāstra, performed Vedic sacrifices, spread Aryan ideas and pushed on agriculture in this part of the country Born and bred up in the Tamil land, blossomed and brightened ripe in Tamil culture, nurtured also in the rich Sanskrit culture of Artha Śāstra, Ānvikṣiki Vārtā Sāmkhya and Dharma, he (Tiru Valluvar) had endeavoured to radiate his vast knowledge of the ancient lore and of the world and wrote his unsurpassed work—the immortal Kural for the betterment of his Tamil land"

Thus it may be taken as established that the great Kural had before it the Sanskrit works on Dharma Śāstra and Artha Śāstra for models This is accepted by Parimelazhagar, the most erudite commentator on Tiru Valluvar who in many portions of his commentary has indicated how the ideas of the Sanskrit works agree with the conclusions of Tiru Valluvar evidently forming the basis for Tiru Valluvar If Parimelazhagar's views could be adopted then the author of the Kural must have been familiar with Sanskrit Literature and especially the Dharma Śāstra and Artha Śāstra Literature "If this position can be accepted it is reasonable to assume that Tiru Valluvar follows mainly in his Arattuppal—(Portion on Dharma) the most popular Dharma Śāstra of Manu, in his Portutpal—(Portion on Wealth) the well-known Artha Śāstra of Kauṭalya and in his Kamattuppal (Portion on Pleasure) the Kāma Śāstra of Vātsyāyana To these may be added portions of the Rāmāyana and the Mahā Bhārata and other allied literature" (Page 133 of V R R Dikshitar's Studies in Tamil Literature and History 1930 University of Madras—Chapter on Tiru Kural pp 125-176)

Among modern scholars there is practical unanimity about the indebtedness of the Kural to the Sanskrit Dharma Śāstras and Artha Śāstras

Prof Krishnaswamy Ayyangar States in his "Evolution of Hindu Administrative Institutions of South India" (1931 University of Madras Sir William Meyer Lecture 1929-30 Lecture 2 Kural Polity)

"Apart from this question purely of diction the parallelisms in subject matter are so many and so frequent that it would be taking too much upon ourselves to assert that in the subject matter the work is quite independent of Sanskrit. We have no right to assume that a commentator is a fraud who reads his ideas into the Sūtras composed centuries before his time. These remarks are offered here as is often asserted that Parumelazhagar's profound learning in Sanskrit is what is responsible for the affiliation of the ideas of the Kural to Sanskrit works. Ignorance of Sanskrit and the necessarily imperfect exposition of the Kural are not certain features of higher authority. It is knowledge of what Sanskrit has to say and a comparison of the two in the contents that really would lead to anything and take justifiable inference rather than the ignorance that would shut its eyes to all possible sources of light from elsewhere. [For the opposite view see "Studies in Tiru Kural" by R P Setu Pillai with a foreword by K Subramania Pillai 1923]

Though the parallelisms have been admitted still they have not been exhaustively worked out. V R R Dikshitar in his essay "Studies on Tamil Literature" notes a few. The first systematic exposition of the comparison is by Dr P S Subrahmanya Sastry, Head of the department of Sanskrit, Annamalai University in his commentary on the Kural (Arattuppal-Balar Urai). The parallelisms of the Dharma portion as the most important portion of the work have now been the subject of a special work entitled "108 verses of Kural" (72 verses relate to Dharma, 34 to Artha and 2 to Kama) published with a Srimukham from H H Jagadguru Śhankarācārya of the Kāñcer Kāma Kōṭi Peetham (B G Paul & Co, Madras 1950)

Now a few points of comparison between Āpastamba Dharma Sūtra and the Tiru Kural Dharma portion are set down below

I Among the Dharma Śāstra writers, Āpastamba is the foremost who lays special emphasis on "The agreement of those who know the Law as the authority (for the duties)" "धर्मज्ञसमयः प्रमाणम् (I 1 1 2) as the only source of Dharma besides the Vedas as the ultimate source of Dharma. The next Sūtra states वेदाश्च and Bühler translates it, "(and the authority for the latter) are the Vedas alone"

That this is Āpastamba's considered conclusion is clear from other portions of his work In I 7 20 7 he states य तु भार्या क्रियमाणं प्रशसन्ति स धर्मः, यद् गृह्यन्ते सो धर्मः = But that is virtue the practice of which wise men of the three twice born castes praise, what they blame is sin

The definition of these Āryas or the qualities adorning the Aryan have been explicitly set forth in two places in the middle and end of the work in the same language—I 7 20 8 and 9 II 11 29 13 and 14

कृच्छ्रा धर्मसमाप्तिं समाप्नातेन । कृच्छ्रकर्मणा तु समाप्यते । अत्र कृच्छ्रम् सर्वजनपक्षेषु एकान्तसमाहितम् आर्याणाम् वृत्तम् सत्यविनीतानाम् वृत्तानाम् आत्म-
वृत्तानाम् अलोक्षुषानाम् अदात्मिकानाम् वृत्तम् सादृश्यम् भजेत् । एवम् वसौ लोकौ अभिजयति

13 It is difficult to learn the sacred law from the letter of the Vedas only, but by following the indications it is easily accomplished

14 The indication for those doubtful cases are He shall regulate his course of action according to the conduct of what is unanimously recognised in all countries by men of three twice born castes who have been properly obedient to their teachers who are aged, of subdued senses, neither given to avarice nor hypocrites Acting thus he will gain both worlds

The reason for confining Dharma to this source is very piquantly put I 7 20 6 न धर्माधर्मौ परत आवाप्त इति । न देवमन्त्रा न पितरः इत्याचक्षते अथ धर्मः अधर्मः अधर्म इति ।

For virtue and sin (Dharma and Adharma) do not go about saying Here we are Nor do Gods Gandharvas or Manes say to men "This is virtue This is sin"

Following Āpastamba we should hold that Tiru Valluvar has in Chapter 3 dealt with on the greatness of ascetics as the ascetic alone is a धर्माज्ञ (Araveran verse 10) and as his word (collectively or individually) is the source of Dharma [We may omit the 1st 2 Chapters on God and Rain as introductory]

In mentioning this source as the only source of Dharma it was unnecessary to mention the more remote source of Dharma viz the Vedas This treatment by Tiru Valluvar is not accidental but deliberate following Āpastamba Dharma Sūtra's cardinal doctrine of the single source of Dharma in the customs of great men Control of senses is dealt with in verses 4, 5 and 7 Their qualities are described as the hill ascendant on which they sit (verse 9) The mercy to all creation is noted in verse 10 and their general greatness in verse 6

II The definition of antapar in the last verse of Chapter 3 as —
 “The Brahmins are the people who know Dharma as they show the quality of mercy kindness to all creatures”

This is an exact replica of Āpastambas 1 8 23 Sūtras 1 and 2

आत्मन् परयन् सर्वभूतानि न मुद्येत् चिन्तयन् कवि । आत्मानं चैव सर्वत्र यः
 परयेत् स वै ब्रह्मा नाकण्ठे विराजति ।

Here ब्रह्मा means a Brāhmaṇa translated as ‘antapar’ in Tamil. The Sūtras are translated by Böhler as —

“That Brāhmaṇa who is wise and recognises all creatures to be Ātman, who pondering thereon does not become bewildered and who recognises Ātman in every created being shines forsooth [surely] in heaven ”

III In the same Chapter 3 treating of the greatness of ascetics we have a verse which refers to the very men being endowed with qualities and they are stated as sitting on the hill of qualities. This has evidently reference to 1 8 23 6 of Āpastamba where the qualities of the Brāhmaṇas referred to in the 1st Sūtra (1 8 23 1) are described

“Freedom from anger, from exaltation from grumbling, from covetousness, from perplexity, from hypocrisy and hurtfulness, truthfulness, moderation in eating, silencing slander, freedom from envy, selfdenying liberality, avoiding to accept gifts, uprightness, affability, extinction of the passions, subjection of the senses, peace with all created beings, concentration of the mind (on the contemplation of Ātman), regulation of one's conduct according to that of the Āryas, peacefulness and contentedness,—these good qualities have been settled by the agreement of the wise for all the four orders, he who according to the precepts of the sacred law practices these enters the Universal Soul ”

अक्रोशोऽहर्षोऽलोभोऽमोहोऽदम्भोऽद्वीहः सत्यवचनम् अन्त्याशः अवेहानम् अनसूना
 सविभागसंवागः आर्जवम्, मार्जवम्, शमः/दमः सर्वभूतैः अविरोधः योगः आर्यमानसं
 बुद्धिः इति सर्वाभ्यासाद्य समयपदानि तानि अनुतिष्ठन् विधिना सार्वगामी भवति ।

This large list of qualities of Āpastamba is condensed in one clause as ‘sitting on the (throne of the) hill of qualities’ v 9 of Chapter 3. ‘He who stands ascendant on the hill of qualities’ by Tiru Valluvar

IV Again Āpastamba's division of the four Āśramas practically into two lends adequate basis for Tiru Valluvar's division of Dharma into the Gṛhastha Dharma and the ascetic Dharma (lit Dharma which consists of giving up everything)

Āpastamba's treatment is seen from II 9 21 Sūtras 1 to 4
 1 There are 4 orders, the householdership, the studentship, the order of ascetics and the order of hermits in the woods 2 If he lives in all these four according to the rules of the law without allowing himself to be disturbed by anything he obtains salvation 3 The duty to live in the teacher's house after the initiation is common to all of them 4 Not to abandon sacred learning is a duty common to all Hence leaving out the introductory or common Āśrama of the Brahmacārin the other three are to be divided into two—the Gṛhastha—one who *lives* in the world and on the other hand the ascetic and hermit—those who *leave* the world These are the two great divisions of mankind which have claimed man's admiration allegiance and worship from the dawn of humanity in all ages The history of the world could be written in a compendious form as the action and interaction of these two forces on men This is exactly the problem in the age of Āpastamba and he sets out the same elaborately in 2 sections II 9 23 Sūtras 7 to 11 and II 9 24 Sūtras 1 to 15 These two sections are very important as setting both the basis of the claims of the respective contending parties To summarise, the Sanyāsi claimed the support of the texts of the Veda and the power to pronounce benediction (सकृत्पसिद्धिः) [inflicting ^{मृत्यु} is included] The basis of the one is invisible and the basis of the second is visible by its effects being demonstrated and made known to the world The Gṛhastha also had the Vedic texts to support and appeals to the view that the good done by the sons (*e.g.* in the shape of श्राद्ध intended for the father's benefit and Śrāddhas after his death) lead them to the places in heaven He appeals to the son looking alike Finally Āpastamba concludes by giving his judgment in the last portion "still there is no reason to place one order before the other II 9 24 न तु सख्यैष्टयम् आश्रमाणाम् । On account of the passages of the revealed texts and on account of the visible results—these are the two bases of arguments of each of the two side तस्मात् श्रुतितः, मन्वजन्तत्वात्

The same judgment would be that of Tiruvalluvar also as he praises both types of Dharma—the Gṛhastha and the Ascetic in the same expiatory words Compare (1) the verses in Chapter 5, the Householder, especially verse 6 "If the Gṛhastha does perform the Dharma of his station what is there for him to gain by going to the other station of life (the life of the ascetic and hermit) verse 7 The Gṛhastha who acts up to the rules of his order is the best of those who try to ascend up to the feet of the Lord; *e.g.* get Mokṣa V 10 He who lives up according to the rules prescribed for the Gṛhastha will be placed among the gods in heaven and (a) the verses relating to the ascetic verse 348 They are the ascetics who have renounced all Others are confused

and are caught in the meshes (of Samsāra)-263 Surely the Grhastha forgot तपस् in order to be helpful to those who renounce [The reference to आपानुमद् in verse 264 and the सकल्पसिद्धि in verse 265 shows that Tiruvalluvar remembered Āpastamba's case as of the ascetic as put forth by him] and verse 266 Those who perform Tapas are those who perform the Dharma Others are those who are fond of the results of the sense products and are caught in its meshes

This treatment of the two types प्रवृत्ति and निवृत्ति is peculiar to Āpastamba and the next great work which treats it likewise is the Bhagavad Gītā Śāhaka is his introduction to the Gītā Bhāṣya divides the Ashkas—those endowed with Daiva Prakṛti into 2 classes the प्रवृत्त and निवृत्त and instances Manu and others as belonging to the one and ascetics like Sanaka and others as belonging to the other type Śāhaka with his fondness for the Ascetic would place the Grhastha as the Āśrama leading to the culmination of life in the ascetic as that Āśrama in which the ज्ञाननिष्ठ stands supreme without being disturbed or lost

Some critics (The ultra pro-Tamils) find Tiruvalluvar's treatment of Illaram and Turavanam as something peculiar to Tamil genius In fact it is only the 4 Āśramas dividing themselves into camps the Grhastha and the renouncer (the Ascetic and the hermit) with the Brahmacharya Āśrama as the foundation for all Hence Tiruvalluvar treats of Education in the general section on Wealth omitting the special and peculiar features of a Brahmachārin

V There is verse 63 in Chapter 7 which has remained an enigma for commentators —

They (fathers) say that their sons are their wealth, while the wealth of the sons is obtained by their own acts

This verse is in short the quintessence of the entire Khanda II 9 24, Sūtras 9 to 14

Āpastamba here considers a great question raised on the greatness or importance of the son to the father The sons look like the father and there are Śruti statements that the father is born as the sons The sons perform Śrāddha and give Dāna on behalf of the father and the father is benefitted Therefore the sons are the wealth of the fathers

But now the conundrum what about the evil acts of the son? Just as the sons are liable to raise the father by their (son's) deeds are the

sons similarly capable of lowering the father by their evil deeds. Hence comes the rule. The son's evil acts cannot affect the father just as the leaves of the tree when dead do not affect the tree. Again we are reminded that the Seven Rishis stand firm in heaven and could not be affected by their sons' acts. Hence the carefully given judgment is — The son's good acts do good to their parents and the sons are the wealth of their parents. But the sons in a similar way do not get their lives' deserts by the acts of the fathers but should stand on their own acts good and bad. This conclusion is set forth by Tiruvalluvar in the second portion of the verse quoted above. Otherwise it would appear to be an irrelevant insertion of an idea, but reading Āpastamba we can appreciate the force of the remark and the relevancy of the idea.

VI The most conclusive proof of borrowing is found in the Chapter on Honouring a guest—Chapter 6 of the Tirukural. It should be stated here that of the Dharma Sūtra and Dharmasāstra writers Āpastamba is most profuse in his treatment of honour due to a guest. Āpastamba has for more than 2 long Khandas devoted to this II 3 6 3 to II 4 9 4. Āpastamba has a detailed comparison as to how the honour due to a guest is a sacrifice. Giving food in the morning noon and evening are the 3 Savanas. The hosts' rising after the guest's rising is the udavasantiya Iṣṭi. The address to the guest is the Dakṣiṇā. Following the steps of the guest is the steps of Vispu. When he returned after accompanying the guest it amounts to Avabhṛta. The fire in the stomach of the guest is the Āhavanīya, the fire in the house is Gārhapatya, and the fire at which food for the guest is cooked is Dakṣiṇāgni.

Not content with this Āpastamba describes the degrees of kindness shown to a guest. Food mixed with milk produces the reward of Agniṣṭoma, food mixed with clarified butter procures the reward of Ukthya, food mixed with honey the reward of an Atirātra, food accompanied by meat the reward of a Dvādaśa, [and generally water, off spring and long life]. It is this detailed two fold comparison of honouring a guest to a Vedic sacrifice which should have impressed Tiruvalluvar and not the mere mention of अतिथिसत्कार as one of the 5 sacrifices due by a householder. It is this two fold comparison which is summarised in verses 87 and 88 and in the same order also.

We cannot compare what kind of sacrifice it is. The fruits of the sacrifice are dependant upon the degree of honour shown to the guest.

The ordinary comparison with a sacrifice is used in the next verse 88, verse 8 of Chapter 9 —

"Those who do not undertake the sacrifice of Honouring the guest would repent—Alas we have amassed wealth with difficulty and all to no purpose"

Thus I have shown how Tiruvalluvar has followed Āpastamba in the main fundamentals of his treatise on Dharma. This essay would enable us to conclude that the civilisation of the two portions of India the north and the south, the Sanskrit and the Tamil language areas is identically the same and upon this rocky foundation a glorious future awaiting us will be built"

ॐ नमः शिवाय

(1) VEDIC SECTION

A PASSAGE IN THE KAUSITAKIBRĀHMANOPANISAD (1.2.6)-SOME SUGGESTIONS AS TO THE PROPER READINGS AND A CLUE TO ITS IMPORT

(PROF. SIVAPRASAD BHATTACHARYA, CALCUTTA)

Thanks to the uninterrupted tradition amongst teachers and scholars and to the achievements of philosophers of the Vedānta system, the major Vedic Upanisads (including the Svetāśvatara) present to us a standardised text, though there is no end to the doubts and disputes as to their interpretation. It is a pity that the *Kau Br Up*, specially in its first chapter, known significantly as the *Paryanlavidyā* the most remarkable and, according to some scholars, the earliest stratum of the work, bristles us into textual difficulties which appear to be insoluble in some cases at least. Sections 2.6 of this chapter dealing on the path and experiences of the Spirit after death, referred to as the Pilgrim's Progress by Prof. Belvalkar because of its symbolism, introduce us to one of the knottiest, if not the knottiest passage in the Up literature. So far as indigenous scholarship of pre-modern days is concerned, the difficulties originating from bad transcription encouraging wild guesses in emendation (for there are no limits to this, as this does not relate to the Samhitās and the rigour of pāṇīyana exactitude is not operative here) and in interpretation of scholars like Śaṅkara and Ananda have made confusion worse confounded. The labours of certain gifted scholars extending over the last fifty years have not taken us nearer solution, though they have been by no means inconsiderable. The discovery of the *Jaiminiyabrāhmaṇa* and of the *Jaiminiyopanisadbrāhmaṇa* has thrown much welcome light, in as much as there is much matter common in them with the text of the *Kau Br Up* and we can never be sufficiently thankful to Caland and more particularly to Oertel for this. The attempts at restoration of and the translation of this portion by Prof. Belvalkar (more than 25 years ago) and the recent edition (Paris, 1949) by Prof. Louis Renou have served to shake off the indifference and complacency of scholars that have looked upon the *Kau* as a mere repository of the age worn doctrines of the Chāṇḍī and the *Br Ār* and look down upon this section as a mere fanciful curio of materials not synthetically connected with the creeds and commitments of older thought (as is the case e.g. in the *Nār Up* तस्यैव विदुषो यज्ञस्यात्मा यजमान श्रद्धा पत्नी पतङ्गा अजरासर्ममग्निहोत्रं सत्रं सूर्याचन्द्रमखौर्नहिमानौ ब्राह्मणौ विद्वानभिजयति.)

The passage readily divides itself into two well defined parts of which the first (I.2) inextricably connected with the doctrines of Karma and of Transmigration of the Soul, the Upanisadic view of the two paths pītṛyāna and devayāna as adumbrated in the *Mundaka*, *Chāṇḍī* and *Br Ār*, has in its manner of presentation in the beginning and in the sequel

7 There are obscene figures on the walls of the Jagannātha Temple as also of other temples of Orissa. They are extremely erotic and have nothing in common with the pictures of the Rāsa—dance or the stealing of the milk maids 'clothing' of the *Bhāgavata Purāna*. They are embodiments of erotic realism.

The Yogini Tantra notes certain relaxations of the social and moral code in Orissa. It has been said that in Odia, in the land of Puruṣotama, no impurity attaches to accepting cooked rice from any body. The Brahmins are not to be separately treated in the matter of touching or not touching. No fault attaches to free sexual intercourse or free drink (amongst all orders of men and woman). Marriage of brothers in the reverse order obtains: a younger brother can marry prior to an elder one. Lastly lying with women and union with them is not counted an offence.

8 The following legend about the origin of Jagannātha is recorded in the *Utkala Khanda* of the *Skanda Purāna*.

"In the earliest stage of its existence, Puri was a forest having the Blue Hill (Nīlācala) in the centre, with an all-bestowing Kalpadruma (tree) on its brow, the sacred fountain of Rohini to the west, and on its side an inimitable image of Nīlamādhava. The existence of the image of Nīlamādhava, was reported to Rājā Indradyumna, a prince of the solar dynasty, who reigned in Avanti in Malaya. He sent out Brahmins in different directions in search of the deity, all returned except Vidyapati who had gone to the east. He travelled for three months before he reached the country of Śabarāsa, an aboriginal tribe. There he dwelt in the house of a Śabara named Viśvāvasu (sec 17). The fowler used to go to jungles every day to offer flowers and fruits in secret. One day being moved by the prayers of his daughter he took the Brahmin with his eyes blind-folded, so that he might behold the Lord only at the holy place and that he would not know the way thither. The Brahmin secretly took a bag of mustard seed, dropped it on the way till he reached the shrine. There he beheld Lord Nīlamādhava in the form of a blue stone image at the foot of the all bestowing Kalpadruma. The Brahmin saw a crow falling there from the tree and going to heaven. He also tried to climb the tree and fall there to achieve the eternal bliss, but a voice from heaven cried—"Hold Brahmin, first carry to thy king the good news that thou hast found the Lord of the World". The fowler returned with flowers and fruits collected and spread them out before the image, but alas! the god would not come according to his wont to partake of the offering. Only a voice was heard saying—"Oh my faithful servant, I am worried of the jungle flowers and fruits and crave for *cooked rice* and sweets. No longer thou shalt see me in the form of thy blue god. Hereafter I shall be known as Jagannātha, the Lord of the World". The Brahmin was kept captive for a long time, but at last moved by the tears of his daughter, the Śabara allowed him to depart. The Brahmin returned to tell the King his discovery. The king rejoiced

(1) VEDIC SECTION

A PASSAGE IN THE KAUSITAKIBRĀHMANOPANISAD (1.2.6)-SOME SUGGESTIONS AS TO THE PROPER READINGS AND A CLUE TO ITS IMPORT

(PROF. SIVAPRASAD BHATTACHARYA, CALCUTTA)

Thanks to the uninterrupted tradition amongst teachers and scholars and to the achievements of philosophers of the Vedānta system, the major Vedic Upanisads (including the Svetāśvatara) present to us a standardised text, though there is no end to the doubts and disputes as to their interpretation. It is a pity that the *Kau Br Up*, specially in its first chapter, known significantly as the *Paryanlavidyā* the most remarkable and, according to some scholars, the earliest stratum of the work, bristles us into textual difficulties which appear to be insoluble in some cases at least. Sections 2.6 of this chapter dealing on the path and experiences of the Spirit after death, referred to as the Pilgrim's Progress by Prof. Belvalkar because of its symbolism, introduce us to one of the knottiest, if not the knottiest passage in the Up literature. So far as indigenous scholarship of pre-modern days is concerned, the difficulties originating from bad transcription encouraging wild guesses in emendation (for there are no limits to this, as this does not relate to the Samhitās and the rigour of pāṭyāyana exactitude is not operative here) and in interpretation of scholars like Śaṅkara and Ananda have made confusion worse confounded. The labours of certain gifted scholars extending over the last fifty years have not taken us nearer solution, though they have been by no means inconsiderable. The discovery of the *Jaiminiyabrāhmaṇa* and of the *Jaiminiyopanisaḍbrāhmaṇa* has thrown much welcome light, in as much as there is much matter common in them with the text of the *Kau Br Up* and we can never be sufficiently thankful to Caland and more particularly to Oertel for this. The attempts at restoration of and the translation of this portion by Prof. Belvalkar (more than 25 years ago) and the recent edition (Paris, 1949) by Prof. Louis Renou have served to shake off the indifference and complacency of scholars that have looked upon the *Kau* as a mere repository of the age worn doctrines of the Chāṇḍī and the *Br Ār* and look down upon this section as a mere fanciful curio of materials not synthetically connected with the creeds and commitments of older thought (as is the case e.g. in the *Nār Up* तस्यैव विदुषो यज्ञस्यात्मा यजमान श्रद्धा पत्नी पतङ्गा अजरासर्ममग्निहोत्रं सत्रं सूर्याचन्द्रमखौर्नहिमानौ ब्राह्मणौ विद्वानभिजयति.)

The passage readily divides itself into two well defined parts of which the first (1.2) inextricably connected with the doctrines of Karma and of Transmigration of the Soul, the Upanisadic view of the two paths pītṛyāna and devayāna as adumbrated in the *Mundaka*, *Chāṇḍī* and *Br Ār*, has in its manner of presentation in the beginning and in the sequel

From these aetiological myths it may be gathered that a certain local god was formerly worshipped in a blue-stone by the Śābaras and that later it was replaced by another made up of three pieces of shapeless woods

11 In older times Orissa consisted of three geographical parts (1) Udra, Andra or Odra (2) Kaliṅga, (3) Utkala. It was first inhabited by the Śābaras, then the Dravidians and lastly by the Aryans. The names of the different parts have all been traced to Dravidian sources: *oddishu* = cultivator (Telugu) *okkalgar-cultivator* (Canarese) *kaliṅga, kalinjī*—cultivator (Mahtab *History of Orissa*, p. 1). It would thus appear from the place names that when Orissa comes into the light of history with a name, it was already within Dravidian sphere of cultural influence and was known as a land of cultivators. The god of the floating wood on the sea-shore might be an imported one coming along with the Dravidian colonisers. In a land which derives its name from cultivation, the chief god of worship is likely to have been connected with vegetation.

12 The Śābaras are mentioned in the *aryā-stava Harivaṃśa* II 3) as worshippers of the mountain goddess Durgā (*śābarar barbarasācava Pūṇḍarīca supṛiṇtā*). A festival called *Śābarotsava*, connected with the worship of the goddess is also mentioned (sec. 23).

The original tradition of the Śābaras seems to be retained in the latterday installation of goddess Vimalā (a manifestation of Durgā) within the temple precincts. "According to the Tantriks, Vimalā and not Jagannātha is the presiding deity of Śrīkṣetra. Pandit Vinayaka Misra thinks that the existing forms of Jagannātha worship is dominated by Tantrikism. On the eighth day of the bright half of Āśvina, a goat is sacrificed before the goddess Vimalā (Mahtab—pp. 167-168).

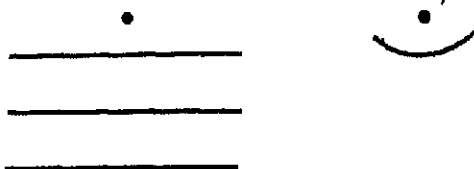
13 Lord Jagannātha, however, receives offerings of cooked rice. In the aetiological land quoted above (sec. 8) he is represented as calling for cooked rice and sweets. The offering of boiled rice is a notable feature of Dravidian worship. The system (of worship, of the village gods of South India) as a whole is redolent of the soil and evidently belongs to a pastoral and agricultural community (Whitehead *The village Gods of South India* 1921 pp. 99, 142). Jagannātha is worshipped in a triple form. The three images have given rise to all kinds of speculations. The Vaiṣṇavites claim them as representations of Kṛṣṇa, Balarāma and Subhadrā, the Buddhists, as those of the *Tri-ratna*, and the Śaivites as those of the trident (*tri-śūla*).

14 Let us examine the Vaiṣṇavite claim as it is the popularly accepted one. The *Utkala Khanda* of the *Skanda Purāṇa* is devoted to the glorification of Jagannātha. Viṣṇu was formerly worshipped in a quadruple form of the Vyūhas. So the *Utkala Khanda* finds it hard to reconcile the triple form with any known manifestation of Viṣṇu and

adds that it is a four-fold manifestation with the discus *sudarśana*, representing the fourth form (*tadrūpaṇṇi turīyakam*) and lying hidden the pillar representing his body (*Utkala* 19/14 18)

15 The story of the triple form of Viṣṇu with Subhadrā as the third seems to be unwarranted by any Pauranic tradition and it seems to be agraft upon some originally different legend of origin of Lord Jagannātha. It does not appear that Subhadrā has anywhere been deified. In the *Harivaṃśa* the goddess Ekānamśā who was born as Nanda's daughter and was a substitute for Kṛṣṇa on Devakī's lap has been referred to as Balarāma's sister (II 3/10). She was brought up in the family of the Vṛṣṇis as a child and was worshipped by all the Yādavas as the protectress of Kṛṣṇa's life. On one occasion when Kṛṣṇa and Balarāma returned in triumph after having killed a demon, they found her in their father's house. Mādhava embraced her with his right hand and Balarāma smelt her on the head and embraced her with his left hand. The women folk saw the sister of Rāma and Kṛṣṇa standing in between them (*H V* II 101/13—18). This seems to be the only notice of Kṛṣṇa and Balarāma standing in a family group with a sister. But this sister was Ekānamśā, a manifestation of Durgā and not Subhadrā. In the Vaiṣṇavite version of the story Ekānamśā has been replaced by Subhadrā and thus all traces of association with any form of Saktism have been wiped out.

16 One early Orissa poet Saraladāsa in the *Vaṇa-Puruṣa* of his *Mahābhārata* says that king Indradyumna on opening the doors found that there were three images of Viṣṇu without hands and feet. They were shining with the halo of the great Buddha. There were no nose no ears and no eyes. There were no fingers and no toes. The great Buddha had appeared in the form of three lines (*Mahatab* p. 168). "Among the village gods of South India there is one called Gangammā the water-goddess who is sometimes called Mahālakṣmī and sometimes Chamalammā (Kālī). She is worshipped publicly by a whole village and also in the courtyards of private houses. In the latter case, people clean the wall of the houses outside with cow-dung and make three horizontal lines with *kunkuma* (a red paste of turmeric and lime) with a dot above and below and a semi-circle on the right hand side with a dot in the middle, thus —



The symbol on the right represents the sun and the moon and that on the left is the Śaivite sectarian mark. They sacrifice to these symbols sheep, goats and fowls (Whitehead pp 67—68)

17 The three lines represent the original god whoever he might have been. The symbols of the sun and the moon on the right hand side furnish a clue to the meaning of the lines. The dots above and below the lines symbolise the sun and the lines themselves on the left hand side symbolise the moon. The sectarian Śaiva marks in the form of three lines owe their origin to the moon, the moon-god having been merged in Śiva (Somanātha). Lord Jagannātha in original three lines seems thus to have been the moon-god.

The figure of Cangammā in lines and dots is a picture of the combined worship of the sun and the moon. "The Binjhuas of Chota Nagpur worship Nind Bonga as the moon in conjunction with Sing-Bonga or the sun, and in many other cases, the worship of both the luminaries is common (E R E V p 3)

The sun and the moon are also separately worshipped in Southern India. The sun god is called Bisal-Mariammā. Her shrines are never covered with a roof and one of the symbols representing the deity is a brass pot full of water with a small mirror leaning against it called *Kunna-kannadi* : a eye-mirror (Whitewhead pp, 29, 39). The cult of the moon-god is also common. The Kharias offer to him a black cock under the name Jyolo Dubo, the Binjhuas worship him as Nind-Bonga, the Mundas as Chand Omal. The Munda legend tells how on one occasion the moon deceived the sun, her husband and in his anger he cut her in two, afterwards he repented of his wrath and allowed her to shine forth in full beauty amidst her daughters, the stars (E R E II p 484). The most curious form is the Chauk Chand rite in Bihar. On that day the people fast and employ a Brahmin to worship the moon with an offering of flowers and sweet meats. It is believed that if any one looks upon the moon that day, calamity will befall him. Should any one be unlucky enough to do this, he can repel the dangerous influences by getting himself abused by other people, abuse like mock-fight being regarded as a means of protection against demons. He therefore in order to excite their abuse flings stones on the roofs of his neighbour's house (E R E, V p 3)

As in many other places the moon is regarded as the deity who presides over crops, heals wounds and cures diseases especially those of the eyes. It is a favourite object of worship with women (E R E, II p 484). "The worship of the moon is definitely mentioned in the early Sangam works and there was a special shrine dedicated to the moon in each of the capitals of the Tamil land and relic of the old cult is the seeing of the moon on the third day after the new-moon day supposed to bring health and wealth (R. Dikshitar *Origin and spread of the Tamil*

1947 47 to 48) Professor Nila Kanta Sastri, of the Madras University writes to the author in a private communication that there is in ancient Tamil a literary convention in the type of love poem known as *Kovar*. The idea is this: when a *sakhi* of the heroine wants to find out if the heroine has had carnal connection with her lover one way of finding it out is to ask the heroine to worship the rising moon. If she had known the lover physically she would decline to worship the moon but feel thoroughly confused, because to worship the moon in such a case would be disloyalty to her lover, her prospective husband. If she had no such contact with the lover she would readily join her family in worshipping the moon. The whole theme presupposes the currency of the worship of the moon. It is difficult to say when this literary convention actually came into vogue. It may not be much earlier than the 4th or 5th century A. D.

Barth has the following note: "The *Śankaraviṇaya* (Chapter XLIV) and the Mussalman writers speak of a sect of moon-worshippers (*Religions of India* p. 253 f. n.)

The term *Viśvāvasu* as the name of the Śabara Fowler who used to worship the blue stone in concealment (sec. 8) is derived from the Vedic Soma-myth *Viśvāvasu*, "possessing all goods" often accompanies the word *Gandharva*. In one hymn it is used alone to designate Gandharva and in the later *Saṃhitās*, the *Brāhmanas* and the post-Vedic literature, it frequently occurs as the name of an individual Gandharva. Soma is said to have dwelt among the Gandharvas or to have been stolen by the Gandharva *Viśvāvasu*. In a later text, Soma is besought to elude the Gandharva *Viśvāvasu* in the form of an eagle. (*Macdonell Vedic mythology*, pp. 136-137)

About the triple form of the lunar divinity and its association with trees and plants, the following folk-myths prevalent amongst diverse races may be considered:

18 "It is a wide-spread feature of lunar deities that like the Moirai they are three fold or triune. In the language of many uncultured peoples the waxing, the full and the waning moon are denoted by three quite different names. In New Britain the moon consists of three persons, the full moon, called the white woman, or the old woman, and her two sons the waxing and the waning moon. In New Zealand it is related that when some women visited the abode of the moon they found it inhabited by three grey-headed spirits who sat by a fire in which burned three logs. Among the Bataks of Sumatra, the moon consists of three persons, the Lords of the moon. Among the natives of Northern Ashanti it is well known that the satellite is inhabited by three beings similar to men in appearance but provided with enormous ears which completely cover their faces. One of these is white and the other two black. They existed before man was created.

In ancient India the phases of the moon were likewise regarded as separate persons. Among the ancient Babylonians the three phases of the moon bore three names—the sickle, the tiara, and the kidney and were identified with three different gods. Similarly among the Nordic races of Europe the moon was a three-fold deity—Mani, the full moon, Nyl, the new moon and Nithi the waning moon. The peasants of Southern France perceive three persons in the moon.

In Germany the moon hare has three legs. In India the chariot of the moon has three wheels. In China the moon is inhabited by a three-legged bird (*Moths s* II pp 603 605)

In the Vedic mythology a three wheeled car belonged only to the *Asvins*. But in the Pauranic myths it has been transferred to the moon-god. But in the Vedas, Soma is represented as being closely associated with certain aggregates of three. It is recognised in the *R V* as having three admixtures (*trivātir*). It is also described as being pressed three times in the day. Soma is also called *trisadastha*, "having three abodes." Those three abodes may designate the three tubs used at the Soma sacrifice of later ritual. There is also mention of three lakes of Soma which Indra drinks. The epithet *trīprsthā*, "three backed" is peculiar to Soma. It probably refers to the three admixtures (Macdonell V M 106-7)

The three phases of the moon conceived as separate persons in the Purāṇas are (1) Anumatī (2) Rākā, and (3) Kūhā. Anumatī is the 15th day of moon's age on which it rises one digit less than full when the gods or manes receive oblations with favour. It is personified as a goddess. Rākā is the goddess presiding over the actual day of full moon, Anumatī being supposed to preside over the previous day. Kūhā is the first day of the first quarter on which the moon rises invisibly (Monier-williams *SKT Dictionary*). There is another goddess Sinvālī presiding over fecundity and easy birth in the *Rgveda*. In the *A V* she is the wife of Viṣṇu. In later Vedic texts she is the presiding deity of the first day of the new moon as Rākā of the full moon (*Ibid*). Kūhā does not occur in the *R V* and her place is taken by Gungā (*O S T V* p 346)

19 So intimately is the moon associated with the growth of vegetation that it is often completely identified with a sacred plant or tree as with the Soma plant in India or the maize plant in America. In the myths of the Iroquois before the moon existed in her present form, the upper world was lighted by a luminous tree the functions of which were taken over by the moon when she descended to light the earth. The Caribs and the Arawaks who regard the moon as the supreme being picture the world as having arisen from a gigantic tree whose leaves and twigs gave rise to all other plants and to all creatures. Such a tree of life resembles the world-tree of Nordic mythology which is usually known as the tree Yggdrasil. It is also known as the tree of Mimur, who appears to have been a Nordic Moon-god

In South America, the sacred Paschemba palm is regarded as having fallen from the moon and is considered to be identical with it. The natives of the Sunda islands say that their sacred tree had existed before the gods existed. In the Admiralty Islands the Coco-nut palm is identified with the moon. In New Britain the full moon is said to have come out of a sugar cane. Among the Bombala of West Africa the moon-god is worshipped in the form of a tree. The form under which the Great Arabian moon goddess AL-UZZA was worshipped at Mecca was that of a tree. All Semitic moon divinities were similarly associated with trees and sacred bushes. On some Babylonian cylinders the identification is represented in a very realistic manner, the moon-god with the crescent on his head constitutes the trunk of a tree and leafy boughs and branches are seen growing from every part of his person. In Crete and Archaic Greece lunar deities were similarly represented as trees (*Mothers* II pp 629-631).

20 "The goddess Europa was worshipped at Gortyna in Crete during the Hellenic period as a sacred tree. In Polynesia the tree of life was a local bread fruit tree which became a god or a goddess. Out of this magic bread-fruit tree, as legend says, a great goddess was made. A Japanese legend relates that a hero named Manko once saw a beautiful woman sitting on a tree trunk that floated on the sea. Manko had the tree taken into his boat and found that the woman was hidden inside the trunk, (*Mackenzie Myth of China and Japan* pp 134, 135, 152).

In the Rgveda, both Soma and large trees receive the epithet *Vanaspati*, "lord of the wood". Soma is so called because he is said to have generated all plants. Large trees are a few times addressed as deities along with waters and mountains. In the later Samhitās, the sphere of Apsarases extend to the earth and in particular to trees. They are spoken of as inhabiting banyans (*nyagrodha*) and sacred fig-trees (*asvattha*) in which their cymbals and lutes resound (*Matdonnell-Vedic Mythology* pp 112, 134, 154).

"A moon girl came into being in Japan, she was discovered by a wood cutter. One day when collecting bamboo he found inside a cane a little baby whose body shone as does a gem in darkness. He took her home to his wife and she grew to be a very beautiful girl. She was called Moon-Ray and after living for a time on the earth returned to the moon. She had maintained her youthful appearance by drinking from a small vessel she possessed, the fluid of immortality (*Ibid* p 150).

21. The cutting up of a log of wood and fashioning it into a goddess is a common practice in South India. When an epidemic of Cholera breaks out, a goddess called Maridamma is installed. A log of margosa (Neem) wood about 3 ft. high and six inches in diameter is cut and roughly carved at the top into the shape of a head and then fixed in the ground with a pandal of leaves and clothes over it. Then

the procession of the earthen pot half filled with butter, milk and rice is conducted everyday till the epidemic subsides "(Whitehead p 65). It has also been noted that margosa or neem tree is an evergreen bearing white flowers and is frequently associated with village divinities (p 37 f n)

When the image of Jagannātha is replaced every 17th year, the figures are cut out of a *Neem* tree

22 A good deal has been said about the catholicity of admission of all orders of men into the temple and the special privileges enjoyed by the Śābaras. All this has been laid at the door of Buddhist influence. But in the worship of the village deities the Pūjāris are drawn from all the lower castes indiscriminately, though in any one village the Pūjāris of a particular goddess nearly always belong to one particular caste (Whitehead, p 43). The privileges enjoyed by the Śābaras are relics of ancient customs

23. Similarly even without postulating Buddhist influence, the free access of all classes of visitors may be explained. In the Kāmākhya temple of Kāmarūpa similar practices are in vogue. "Kāmākhya herself admitted of being worshipped both according to Right hand and the Left-hand methods. Moreover, there was no restriction to foreigners about the mode of Kāmākhya worship. They could worship according to the practices current in their native localities. In other countries conformity to local customs was enjoined but in Kāmarūpa foreigners were exempted from conformity to local rites and ceremonies. Kāmarūpa is the favourite haunt of the Devi. No other place is like it. In other places the Devi is rare but in Kāmarūpa she dwells in every house" (B Kakati *Mother goddess Kāmākhya* p 48). In the Kāmākhya temple people have not only free admission but also own modes of worship

About the obscene pictures on the walls. In the *Kālikā Purāna* a certain festival in connection with the worship of the Devi has been mentioned. This is called *Śabarotsava*, the festival of the Śābaras. "On the tenth day of the autumnal worship people were enjoined upon to sing lewd songs naming the sexual organs in the company of finely dressed virgins and prostitutes. They were also to throw rice, flowers, dust and mud at one another &c. Failure to join the revelry would bring down the wrath of the goddess upon the delinquents. This was called *Śabarotsava* (Kakati *The Mother goddess Kāmākhya* pp 47-48)

There are parallel South Indian practices observed in connection with the worship of the village goddess. "Once in every year, festival is celebrated in her honour during the harvest season...and while the services was in progress, naked women had to sing and dance before the deity". At the close of the festival when the image of the village deity

is carried in a procession to the boundary of the village the Asadis or the outcastes who officiate as priests during the function sing an obscene song in praise of her and indulge in indecent jests at the expense of the chief men of the village. In Kerala it used to be the custom until quite recently to sing obscene songs during the Puram festival (or the festival of Bhagavati) at Shertally. At Cranganore the right of distributing the Prasādam during the Bhagavati festival is held as a monopoly of the women folk of certain families, and they are obliged to answer question on sex matters put at the time of distributing the Prasādam. (N Venkataramanayya *Rudra Śwa*, 1941, pp 59-60)

24 Similar rites or practices are however indulged in all over the world in connection with the worship of mother goddesses. "The worship of mother goddesses was every where attended by rites which to us are revolting. Herodotus indicates the obscene character of those which prevailed at the Delta region. In Asia Minor, the festivals of the Great Mother and her son who symbolised the generative agency in nature were the scenes of terrible practices. Men mutilated their bodies and women became the "sacred wives" of the god (Mackenzie *Egyptian myth and legend* XXXIX)

25 To sum up, from the materials examined above it would appear that almost all aspects of the Jagannātha cult have some correspondences with some features of primitive rites and customs, some of them obtaining even now in South India. In the form in which these rites are observed in connection with temple worship they may be regarded as sublimations. The images of Jagannātha are symbols dressed up as images, and in South India gods or goddesses are worshipped both in images as well as in rude symbols according to the exigencies of circumstances. The symbols consist of a stick, a spear, a wooden stake, a stone, a post, a clay or a brass pot. The images frequently consist of carving a human head on the top of a wooden pillar. And the figures of Jagannātha are only such carving on wooden pillars.

The process of Vaisnavising the symbols has been noticed above. They have received the group name of Jagannātha, Jagannātha being one of the attributive names of Viṣṇu. As lunar deities, the images should have been linked with Śiva as Somanatha, but the triple manifestation has been hard to reconcile with Śiva though a connection with *tri-sūla* has been suggested. From the scanty materials now available, it can not be said how the images came to be associated with Viṣṇu. From popular associations of Jagannātha with the Buddha (sec 16) it is not unlikely that the images were first taken over by the Buddhist, and subsequently reclaimed by the Vaisnavites.

(39) THE DISTINCTION BETWEEN NIRVIKALPAKA AND SAVIKALPAKA
PERCEPTION IN INDIAN PHILOSOPHY

by

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Schools of Indian Philosophy notably the orthodox realist schools, the Nyāya-Vaiśeṣika and the Mīmāṃsā, and the Buddhist school of Dīrgha distinguish between *Nirvikalpaka* and *Savikalpaka*, i.e. the indeterminate and determinate perceptions. Connotations of these terms, of course, differ not only with different schools of Indian Philosophy but sometimes even with the writers of one and the same school. One of the problems of Indian Philosophy which has not so far engaged the attention of scholars is At what age or in what stages did the distinction between *Nirvikalpaka* and *Savikalpaka* in the process of perception arise, and who was or were the pioneers in introducing this distinction.

Of the six orthodox philosophical Sūtras taken in their most probable chronological order, the *Brahmasūtra* of Bādarāyaṇa does not advance at all any theory of perception, and therefore the question of distinction between *Nirvikalpaka* and *Savikalpaka* does not arise. In the definition (or rather description) of perception contained in the *Mīmāṃsāsūtra* of Jaimini, it is stated that "When the senses of a person come in contact with an existent object, a cognition produced therefrom is perception"¹. Here there is no trace of the distinction in question. Similarly in the *Vaiśeṣikasūtra* of Kaṇāda, which makes a meagre reference to the nature of perception in the course of proving the existence of the soul², there is no indication of that distinction. The definition of perception given in the *Nyāyasūtra* of Gotama³ contains three adjectives of perceptual cognition, i.e. (1) *avyapadeśya* (unnamable),

1. Satsamprayoge purusasyendriyāṇām budhijanma tatpratyakṣam. Ms I. i. 4.

2. Ātmendriyārthasannikarsād yannispadyate tadanyat. Vs. I. 18.

3. Indriyārthasannikarsotpannam jñānamavyapadeśyam avyabhicāri vyavasāyātmakam pratyakṣam. Ns I i 4.

(ii) *avyabhicāri* (uncontradicted), and (iii) *vyavasāyātmaka* (definite). Of these, the first and third adjectives, i.e. *avyapadeśya* (unnamable) and *vyavasāyātmaka* (definite) have been interpreted by *Vācaspati-miśra* as indicating two kinds of perception, i.e. the *Nirvikalpaka* and *Savikalpaka*.⁴ There is little doubt that this is *Vācaspati-miśra*'s own innovation. It was not known to *Vātsyāyana*, the earliest commentator on the *Nyāyasūtra*, and not even to *Udyotakara*. Of course the term *avyapadeśya* (unnamable) might suggest that perception as defined here is meant to be free from admixture of verbal element, and, therefore, somewhat akin to *Nirvikalpaka*. But the same cognition is also stated to be '*vyavasāyātmaka* (definite) : i.e. determinate'. *Vātsyāyana*'s own interpretation of the term '*avyapadeśya*' is that a cognition of an object generated by the sense-object contact is indicated by words such as 'colour' 'taste', and, therefore, the cognition in question may be taken to be a verbal one. The term *avyapadeśya* which means "not verbal" has been added to exclude that possibility. He further says that word is not used (as in the case of a verbal cognition) at the time of a perceptual cognition but it is used only at the time of expression of that cognition (*vyāhāra-kāla*).⁵ Thus the distinction between *Savikalpaka* and *Nirvikalpaka* is not known to the *Nyāyasūtra* *Yogasūtra* of *Patanjali* which is of sufficiently late date, not only does not know this distinction, but uses the term *vikalpa* in the sense of 'knowledge' caused by mere verbal usage and devoid of any reality⁶ which is almost the Buddhist meaning of this term. *Sāmkhya-pravacana-sūtra* which is as late as the fourteenth century deserves here no mention, but even the definition of perception as given there makes no reference to the distinction in question.⁷ In the Buddhist philosophy there is no reference to it in the writings of *Vasubandhu* and his predecessors. *Jainas* simply refuse to accept the existence of *Nirvikalpaka*.

So far the problem has been dealt with negatively. Let us now consider when there occurs in Indian Philosophy the first indication of the distinction in question. The earliest term used for a sort of first stage of perception is '*ālōcana*' which has been used by *Kumārila*, in his wellknown account of *Nirvikalpaka* perception.⁸ The earliest use, so far I have been able to trace, of the term '*ālōcana*' in this sense is met with in the *Sāmkhyakārikā* of *Īśvarakṛṣṇa*, which is the most authoritative work of the *Sāmkhya* school. The term, however, does not occur there in connection with the definition of perception.⁹

4. NVT p 114

5. NVB p 109 and 111

6. YS I : 9

7. SPS I 89

8. SV, IV 112.

9. SK 5

Describing, however, the function of senses the author says that with reference to objects colour etc the function of senses is 'ālocanamātra'¹⁰, mere first apprehension or the undifferentiated sensum presented by the senses to Manas, the internal sense (and not the 'mind' as usually but erroneously rendered in English). Further it is said that manas is Saṅkalpaka : it differentiates or determines the undifferentiated sensum presented by the senses¹¹. On the basis of this, Vācaspati-miśra, the most authoritative commentator on the Sāṃkhya kārīkā introduces a full-fledged distinction between Nirvikalpaka and Savikalpaka, as if it were contained in the Sāṃkhyakārīkā itself¹². It is, however, clear that the distinction was not known to Īśvarakṛṣṇa, otherwise some reference to it must have been made in his definition of perception. As a matter of fact Īśvarakṛṣṇa here merely differentiates between the functions of the senses and the *manas*, which is not the same thing as distinction between Nirvikalpaka and Savikalpaka.

The next stage, in which there is clear discernment of an earlier and a later stage of perception, is to be met with in Prasastapāda. His date in relation to that of Dīnāga has been a matter of hot controversy. Stcherbatsky in one of his early articles tried to prove that Prasastapāda borrowed ideas from Dīnāga, and unfairly tried to conceal his obligations¹³. Keith also agreed with him¹⁴. Randle has, however, pointed out that Stcherbatsky later on changed his views, and came to the conclusion that Prasastapāda far from being a borrower from, and posterior to, Dīnāga was either a predecessor or a contemporary of Vasubandhu, the teacher of Dīnāga¹⁵. As we shall see that the problem before us itself throws some light on this controversial point. There are three statements of Prasastapāda in this connection which deserve notice. In the first of them, while describing perception he says 'In the case of three substances (earth, water and fire) which possess dimension called 'mahat' (gross), there arises from such causes as possessing many parts, the manifested colour, light, and four kinds of contact, and from the presence of auxiliaries dharma etc 'a mere apprehension of the form (Svarūpālocanamātra). From the contact

10 Rupādīṣu pañcānām ālocanamātramūlyate vṛttih SK 28

11 Ibid 27.

12 STK 27 Kārīkā,

13 Le Muséon Vol V 1904, quoted by Faddegon, the "Vaiśeṣika system" p 27

14. Indian Logic and Atomism p 27

15 Stcherbatsky's Introduction to the German translation (by Otto Strauss) of his work 'Epistemology and Logic as taught by later Buddhists' 1924 quoted by Randle, Indian Logic in the Early Schools p. 29

of the mind with the soul there arises, on account of qualifications such as (i) Universal, (ii) Particular-Universal, (iii) Substance, (iv) Qualities, (v) and action a qualified perception in the form "A cow which is (i) existent, (ii) substance and earthly (iii) having horns and (iv) which is white, (v) is moving"¹⁶ *Prāśastapāda* does not explicitly say that the former "mere apprehension" precedes the latter qualified perception. In his second statement in the same context *Prāśastapāda* introduces the two stages in the form of *pramāṇa* (the means of knowledge) and *pramā* (the resultant cognition), and says "When cognition of a substance etc. is the *pramā*, the form of *pramāṇa* consists in mere apprehension of the form of Universal and particular-Universal"¹⁷ But in origination of the cognition of universal and particular Universal, the undivided 'mere apprehension' is the *pramāṇa*¹⁸. There is no other *pramāṇa* for this, because it is not in the form of the result (of another *pramāṇa*)¹⁹. It means that *pramā* and *pramāṇa* are identical in this case. The two statements of *Prāśastapāda* taken together imply that in the first instance there is mere apprehension of the Universal and the particular (or the particular-Universal)²⁰ which is followed by the perception of substance qualified by the universals. Here we have the germ of the later Nyāya Vaiśeṣika theory of a clear-cut distinction between Nirvikalpaka and Savikalpaka, as we shall see later on. The views of *Prāśastapāda*, however, are in a fluid state. In the first statement quoted above 'mere apprehension of form' refers to the Substance, and not to the universal or the particular-universal (*Sāmānyaviśeṣa*) as it does in the second statement. In a third statement he introduces another alternative with regard to the distinction between *pramāṇa* and *pramā* and

16 *Dravye tāvat trividhe mahaty anekadravyavattvodbhūtarūpa prakāśacatuṣṭaya-sannikarṣād dharmādisāmagrye ca svarūpa locanamātram, Sāmānyaviśeṣadravyaguṇakarmaviśeṣapāpeksādātmamanahsannikarṣāt pratyakṣam utpadyate sad dravyam pṛthivīviśāṇī śuklo gaur-gacchati.* PPS p 186

17 *Sāmānyaviśeṣeṣu svarūpālōcanamātram* Ibid 187. See n 19 below.

18 *Avibhaktamālōcanamātram* Ibid 187. See n 19 below

19 *Tatra sāmānyaviśeṣeṣu svarūpālōcanamātram pratyakṣam pramāṇam pramītiḥ dravyādiviśayaṃ jñānam Sāmānyaviśeṣajñānotpattau avibhaktam ālōcanamātram pratyakṣam pramāṇam asminnīanyat pramāṇāntaramasti aphalarūpatvāt.* Ibid p 187.

20 The term 'viśeṣa' which since the time of *Prāśastapāda* has come to mean a special *padārtha*, the ultimate-particular residing in eternal substances, is used confusedly in the *Vaiśeṣikasūtras* and *Prāśastapādadhāṛya* itself, and even in later works, sometimes in the sense of a particular individual (*vyakti*), and sometimes in the sense of particular-Universal (*Sāmānyaviśeṣa*)

says "True and unnameable cognition of any kind of object resulting from four kinds of contact may be regarded as *pramāṇa*, and the idea of the pleasant, unpleasant or indifferent nature (of the object cognized) is the *pramā*"²¹ In this alternative there is no reference to the earlier stage of perception called '*ālocana*'. One of the points of controversy between the Buddhist and the orthodox Nyāya-Vaiśeṣika school was that while the former regarded *pramā* and *pramāṇa* as identical, the latter insisted that they were two different stages. In the second and third statements quoted above, *Prāśastapāda* tries to establish difference between *pramāṇa* and *pramā*. In his second statement he says that the earlier stage of mere apprehension is *pramāṇa*, and the subsequent definite perception is the *pramā*, while in his third statement he says that the definite perception itself is the *pramāṇa*, and the idea of pleasantness etc is the *pramā*. It would appear that the word '*ālocana*' in *Prāśastapāda*'s work does not stand in a clear-cut way for *Nirvikalpaka* or indeterminate perception as accepted in the later N-V School. This is further indicated by the fact that both *Kandali* and *Kīrapāvali* interpret the word '*ālocana*' in the first statement as '*nirvikalpaka Pratyaksa*',²² but in the Second one, the same word has been interpreted by both of them to mean 'contact of the sense with the object'.²³ This shows that confusion regarding the sense of this word already existed in their time. We may, therefore, conclude that *Prāśastapāda* had a vague idea of an earlier stage of perception which he called as 'mere apprehension of form', and also held not quite clearly and positively, that this 'mere apprehension' was that of universal and particular-universal. He had no definite and positive theory of undifferentiated and indeterminate perception which invariably precedes a determinate perception as accepted in the later N-V School. The fact that *Prāśastapāda*'s ideas regarding *nirvikalpaka* are meagre and vague, clearly indicates that he could not be posterior to *Dīnāga*.

A clear-cut distinction between *Nirvikalpaka* and *Savikalpaka*, not only of sequence in their occurrence and of the degree of their vividness, but real, qualitative and fundamental was made, for the first time in Indian Philosophy, by *Dīnāga*, the founder of the Buddhist Logic and Epistemology. He probably belongs to the fifth century, although his date continues to be controversial.²⁴ According to him there are

21 *athavā Sarveṣu padārtheṣu catuṣṭayasannikarsādavitathama-vyapadeśyam yajjñānam utpadyate tatpratyakṣam pramāṇam.....* ..
pramītir guṇadoṣamādhyaśthyadarśanam pp 14 p 187-188

22 *ālocanamātram grahaṇamātram vikālparahītam pratyakṣam...*
yāvat Kan p 189 *ālocanam nirvikalpakaṃ pratyakṣam Sāksātkāri*
Kiv p 278

23 *ālocanam indriyārthasannikarsaḥ*, Kan p 198 *ālocanam*
indriyārthasannikarsaḥ Kir p 268

24. Winternitz, Indian Literature Vol II p 362-63

two *pramāṇas* (means of knowledge) — (i) *grahana*, the *Nirvikalpaka* (The sensation or the undifferentiated perception) which alone, according to him, is true and pure perception, and (ii) *adhyavasāya*, the thought or imagination which covers inference as well as the so-called determinate perception²⁵ of the orthodox realist schools, i.e. all that involves thought process²⁶

Steinbatsky compares these two radically different sources of knowledge as accepted by *Dharmakīrti* to Sensibility and Understanding of Kantian epistemology²⁷. *Dharmakīrti* says that sources of knowledge are only two because the reality presented by them is also two fold. One of the two realities is ultimate particular (*Svalakṣaṇa*), the point-instant (*Kṣaṇa*) which is transcendental, the thing-in-itself (*Parmārthasat*). This is apprehended by *grahana*, the *nirvikalpakapratyakṣa*, the pure sensation. The other reality is that of thought-contents, a generalized entity (*Sāmānyalakṣaṇa*) which is constructed by our imagination (*Kalpanā*). The second reality is only empirical, phenomenal (*Samvṛtīsat*). This is comprehended by our thought-process which means inference in a broad and general sense. This includes determinate perception of the realist school also. The latter, according to *Dharmakīrti* is only a pseudo perception, which appears to be a pure perception simply because it follows in the wake of the true perception, the *Nirvikalpaka*²⁸. Thus the reality (*prameya* being of two types, the *pramāṇas* (means of knowledge) are also only two²⁹. The nature of reality being radically different, the *pramāṇas* are also radically different. It means that they operate only in their own respective spheres. The *nirvikalpaka* apprehends only the direct reality, the ultimate particulars (*Svalakṣaṇas*). It can never cognize the indirect, the constructed or the generalized reality (*Sāmānyalakṣaṇa*). Similarly the *adhyavasāya* or inference or thought comprehends only the latter reality, and does not operate in apprehending the former i.e. the direct reality. The phenomenon of each of the two *pramāṇas* operating only in its own sphere is technically called *pramāṇavyavasthā*. On this point, the realist N-V school joins issue with the Buddhist

25. *Savikalpaka pratyakṣa*.

26. *tasya (pratyakṣasya) viśayaḥ Svalakṣaṇam anyat sāmānyalakṣaṇam 'So' numānsya Viśayaḥ* N B I.

27. *Buddhist Logic* Vol I, p 69 ff

28. *Pratyakṣapratiṣṭhabhāvītvāt*

29. (i) *atra pramāṇam dvividham Kutas'cet, dvilakṣaṇam prameyaṃ Svasāmānyalakṣaṇābhyām bhinnalakṣaṇaṃ prameyaṃ ntarāṃ nāsti* PS p 4.

(ii) *tasya (pratyakṣasya) viśayaḥ Svalakṣaṇam ... anyat sāmānyalakṣaṇam 'So' numānsya viśayaḥ* NB Ch. I P I.

According to the former the different *pramāṇas* (means of knowledge) operate in the sphere of one another, i.e. the same object at one time may be cognized by perception, and another time by inference or any one of the *pramāṇas*. The N-V theory is technically called *pramāṇa samplava*. It is now clear how Dīnāga drew a fundamental and radical distinction in the nature of Nirvikalpaka and Savikalpaka. They are not two kinds of perception as accepted by the realist. But they are two types of knowledge quite different, not only in their nature and essence, but also in the sphere of their operation. The orthodox realist schools never accepted that kind of distinction between the two, but the qualitative and essential difference in the nature of two kinds of perception as accepted by the later N-V school was undoubtedly influenced and adapted from the theory of Dīnāga as we shall presently see. This brings out the full significance of the controversy between the Buddhist and the realist orthodox schools.

Amongst the orthodox writers, the earliest use of the term Nirvikalpaka in the sense of an earlier stage which invariably precedes Savikalpaka or determinate perception, is met with in Kumārila's *Śloka-vartika*. The date of Kumārila is 700 A. D. The knowledge called 'ālocana' which is used, as we have already seen, in Sāṃkhya *Kārikā* to denote the functions of the senses, and by Prāśastapāda in the sense of 'mere apprehension of the form' is definitely declared by Kumārila to be 'nirvikalpaka', which according to him is the first apprehension caused by the pure object, and similar to that of children or the dumb in which particularity or Universal is not experienced, but only the individual, as the substratum of them, is apprehended³⁰. He further says "after that (i.e. the Nirvikalpaka perception) an object is determined by its attributes like universal etc., and that too is a perception³¹". The last words, 'that too is a perception' are obviously addressed to the Buddhist who does not accept the determinate (Savikalpaka) knowledge as perception. The theory as put forward here has clearly the stamp of Dīnāga upon it, which is discernible even after its orthodox adaptation. Otherwise what can be the sense of the words 'caused by the pure object'. According to the realist even the determinate perception is caused by the pure object, for even the attributes, universal, etc. are objectively real, and even in the determinate perception there is no admixture of any mental element. The adjective 'pure' before the object can have significance only in the theory of Dīnāga. It seems, therefore, one of the instances of an inadvertent borrowing from Dīnāga. In Kumārila's description of Nirvikalpaka, there is, however, no sharp distinction based on the qualitative and essential difference between the two kinds of perception.

30. *Asi hyālocam jñanam prathamam Nirvikalpakam, bālaṃ dūḥ-drviññānasadṛṣam Śuddhavastujam, na viśeṣo na sāmānyam tadānimanu-bhūyate taylorādharabhūtā tu vyaktirevavastīyate* SV IV 112 and 113

31. *Tataḥ param punarvastu dharmairjātyādibhiryayā bluddhyāvastīyate sāpi pratyakṣatvena sāmīmatā* Ibid IV 120.

which was propounded by the N-V school Kumārila says that Nirvikalpaka is like the apprehension of children and the dumb. This appears to be like an answer to a school of grammarians who held that all ideas were necessarily and invariably associated with words. To them Kumārila says that there is no word element in the Nirvikalpaka stage. The real point, however, with regard to the transcendental nature of Nirvikalpaka as brought out by Dīṇāga, namely that we are unconscious of its existence (which was accepted by the later N-V School)³² is missing in Kumārila. His theory is, thus, not fully developed as that of the later N-V School, but Kumārila amongst the orthodox writers is the first who definitely recognized an earlier stage in the process of perception, and designated it by the terms, 'Nirvikalpaka'.

So far as the N-V school is concerned, the earliest introduction of the Nirvikalpaka theory is met with in the Nyāyavārtikātātparyāṭikā of Vācaspatiśiśra, unless he may be held to be posterior to Jayanta, the author of Nyāyamañjarī who is fully conversant with that theory. Vācaspati introduces the theory by declaring that he received it from his preceptor³³, Trilocana. It has been suggested that Trilocana may be identical with Jayanta, for in the introductory stanza of his work, Nyāyakaṇikā, Vācaspatiśiśra offers salutation to his teacher who is mentioned as the author of Nyāyamañjarī³⁴. But this is not at all plausible. In his lengthy discussion on the meaning of the terms 'avyapadeśya' and 'vyavasāyatmaka' in the Gotama's definition of perception, Jayanta does not seem to be even conversant with the interpretation of these terms given by Vācaspatiśiśra of which he would himself be the author if he were identical with Trilocana. As for the salutations to the author of Nyāyamañjarī, coming as it does before a Mīmāṃsā work, that might have been some Mīmāṃsā work quite different from the Nyāyamañjarī of Jayanta. It is well-known that the term 'Nyāya' is a common designation of both Mīmāṃsā and N-V school works. Thus in the present state of our knowledge we cannot definitely say who of those two authors, Vācaspatiśiśra and Jayanta was earlier.

It was stated that Vācaspatiśiśra interpreted the words 'avyapadeśya' and 'vyavasāyatmaka' in the Gotama's definition of perception as Nirvikalpaka and Savikalpaka perceptions. According to him the part of the Sūtra—*Indriyārthasannikarṣotpannaṃ jñānaṃ avyabhicāri* (i.e. uncontradicted knowledge produced by the sense-object contact) is the definition of perception, and the words 'avyapadeśya' and 'vyavasāyatmaka' enumerate two kinds of perception, i.e., 'Nirvikalpaka' and 'Savikalpaka'. This interpretation is unknown to Vātsyāyana, the

32 Nirvikalpakamatindriyam

³³ Trilocanagurūnnītamārgāṅgamaṇo nmtikhaib, yathāmanap, yathāvastu vyākhyātamidaṁdīṣam NVTT P 114

³⁴ NK, first stanza

earliest commentator on the Nyāyasūtras, who is definitely earlier than Dīnāga. Not even Udyotakara knows anything like this interpretation. Vācaspatiśāstra says that those two authors have not given this interpretation because it is so very clear that the students (of Nyāya) would themselves understand it³⁵. The fact, however, is that far from being very clear, the term 'avyapadeśya' has been a hard nut to crack. Vātsyāyana's interpretation of this term was not acceptable to Śrīdhara, Udayana or Vyomaśiva, the three great commentators on the Prāśastapāda. Each of these gives his own interpretation. Jayanta, in course of a lengthy discussion, has given a number of theories with regard to the meaning of this difficult word³⁶. None of them have accepted Vācaspatiśāstra's interpretation. In fact, they have not even referred to it. Obviously Vācaspatiśāstra's interpretation is his own innovation. It does even violence to the text of the Sūtra where the word 'avyabhicāri' which according to Vācaspatiśāstra is a part of the general definition occurs in between the two words 'avyapadeśya' and 'vyavasāyātmaka' which according to him denote two kinds of perception. The reality in this case seems to be that when under the influence of the theory of Dīnāga, it became incumbent on the N-V School to adopt the two kinds of perception, Vācaspati thought it fit to bring out those two kinds of perception from the words of the Sūtra itself. Vācaspati's reverence to the founder of the Nyāya school got the better of his habit of making scrupulously faithful interpretations of the text. Thus Vācaspatiśāstra or his preceptor Trilocana, from whom he received this interpretation, was the pioneer in introducing the distinction between Savikalpaka and Nirvikalpaka in the N-V School. But if Jayanta, or Vyomaśiva, the earliest commentator on Prāśastapāda, be held to be earlier than Vācaspatiśāstra (which is quite possible), Vācaspatiśāstra, even in that case, would be the first to bring out that distinction within the framework of Gotama's definition of perception, and thus make it an essential doctrine of the N-V School.

According to the latest theory of the N-V School as fixed in a definite and clear-cut manner by Gaṅgeśa, Savikalpaka perception is differentiated and qualified knowledge; e. "Saprakāraṁ jñānam." It means that in a cognition like 'This is Jar', there are two elements, namely the subject and the predicate, or in the Nyāya terminology, the viśeṣya (that which is qualified) and its attribute veśeṣaṇa. Here 'this' which means the jar, the substance is the subject or viśeṣya, and 'jariness' which is an universal is the predicate or attribute. Both factors; e. 'jar and jariness' (ghaṭa and ghaṭatva) are related by the relation of subject and predicate; e. veśeṣyaviśeṣaṇabhāva. The Nirvikalpaka perception, on the other hand, is "devoid of predication of name, universal etc., and it does not comprehend its object as qualified with

35. Tadetatadatisphuṭatvāt śiṣyairavagamyata eveti bhāṣyavārtikakāraṇābhīyamavyākhyātām NVT T P 114

36. This has been dealt with by the present writer in a separate paper (unpublished)

some attribute, and therefore it is 'Nirvikalpaka' i.e. unqualified or undifferentiated³⁷ It means that in the first instance although we have apprehension of both jar and jariness (ghaṭa and ghaṭatva), the two factors are not related as the one which is qualified (viśeṣya) and the other which qualifies (viśeṣaṇa)³⁸ Secondly it was held by Gaṅgeśa that "Nirvikalpaka perception is beyond the Ken of consciousness (atīndriya) which means that on account of its being unrelated, its nature is such that we can never be conscious of it"³⁹

From the time the Nirvikalpaka theory was introduced in the N-V School till its culmination in Gaṅgeśa there arose many views regarding its nature It is not the purpose of this paper to trace and discuss all those views, but in passing some broad points may be indicated here (i) Jayanta and Vyomaśiva hold that the main point of difference between Nirvikalpaka and Savikalpaka is that in the former the element of word does not enter, and it is therefore vague and indefinite⁴⁰ This view has an affinity with Dharmakīrti, and also with Kumārila who followed the former Both of them laid stress on the absence of the word-element in the Nirvikalpaka (ii) Udayana in his Kiraṇāvalī says that in Nirvikalpaka only the individual, the substratum of universal is apprehended, i.e. a cow is apprehended without cowness etc.⁴¹ (iii) In Vācaspati-miśra and Śrīdhara we have a further step They hold that in the Nirvikalpaka stage both individual as well as its universal are apprehended, but they are not related as subject and predicate⁴² Both of these authors have not clearly brought out, as was done by Gaṅgeśa and the later Naiyāyikas that (iv) Nirvikalpaka is beyond our cognizance, i.e. it is 'atīndriya' These are some of the fine distinc-

37 Tatra nāmajātyādiyojanārahitam vaiśiṣṭyānavagāhī nūprākāraṃ Nirvikalpakam Te Nirvikalpakavāda, P 809

38 Viśeṣyaviśeṣaṇānavagāhī jñānam

39 Tathā ca prathamato ghaṭaghaṭatvayor vaiśiṣṭyānavagāhyeva jñānam jāyate, tadēva Nirvikalpakam tacca na pratyakṣam N S M stanza 58

40 Yatprathamākṣasannipātasamaya eva jñānamanulikhitaśabdakam śabdānusmaraṇe hetubhūtamutpadyate tad avikalpam pratyakṣam. NM P 76

Anythā hi viśiṣṭārthānupalabdhan viśiṣṭasya Saṃketasamarāpyā-nūpapatteḥ V V P 557

41 Gotvādyapratitāvaṇi tadāśrayasya pratiteḥ. Ku p 278

42 Jūtyādīsvatūpavagāhī na tu jūtyādīnāṃ mitho viśeṣyaviśeṣaṇa-bhāvānavagāhī NVT p 108

Sāmānyam viśeṣyam cobhayamapi gṛhṇāti paramidaṃ Sāmānyamayam viśeṣa itī vivicya na gṛhṇāti Kan p 189

tions which may be discerned amongst the principal authors of the N-V School

Broadly speaking the following conclusions may be summarized with regard to the development of the distinction between Nirvikalpaka and Savikalpaka perceptions in Indian Philosophy —

(i) In Prāsaśtapāda there is a vague idea of a sort of mere apprehension (ālocana) which is regarded as an earlier stage in the process of perception

(ii) Dīnāga is the real founder and first discoverer, in Indian Philosophy, of the fundamental and qualitative distinction in the nature of Nirvikalpaka and Savikalpaka perception

(iii) Amongst orthodox writers Kumārila is the first to use the term 'Nirvikalpaka' in the sense of an earlier stage which invariably precedes Savikalpaka or determinate perception

(iv) Vācāspati, or his preceptor Trilocana, seems to be the pioneer in introducing the distinction in question in the N-V School, or at least bringing it within the frame work of the Gotama's definition of perception.

(v) The latest theory of the distinction between Nirvikalpaka and Savikalpaka, as accepted in the modern N-V School, was formulated by Gaṅgeśa

(1) VEDIC SECTION

A PASSAGE IN THE KAUSITAKIBRĀHMANOPANISAD (1.2.6)-SOME SUGGESTIONS AS TO THE PROPER READINGS AND A CLUE TO ITS IMPORT

(PROF. SIVAPRASAD BHATTACHARYA, CALCUTTA)

Thanks to the uninterrupted tradition amongst teachers and scholars and to the achievements of philosophers of the Vedānta system, the major Vedic Upanisads (including the Svetāśvatara) present to us a standardised text, though there is no end to the doubts and disputes as to their interpretation. It is a pity that the *Kau Br Up*, specially in its first chapter, known significantly as the *Paryanlavidyā* the most remarkable and, according to some scholars, the earliest stratum of the work, bristles us into textual difficulties which appear to be insoluble in some cases at least. Sections 2.6 of this chapter dealing on the path and experiences of the Spirit after death, referred to as the Pilgrim's Progress by Prof. Belvalkar because of its symbolism, introduce us to one of the knottiest, if not the knottiest passage in the Up literature. So far as indigenous scholarship of pre-modern days is concerned, the difficulties originating from bad transcription encouraging wild guesses in emendation (for there are no limits to this, as this does not relate to the Samhitās and the rigour of pāṇīyana exactitude is not operative here) and in interpretation of scholars like Śaṅkarānanda have made confusion worse confounded. The labours of certain gifted scholars extending over the last fifty years have not taken us nearer solution, though they have been by no means inconsiderable. The discovery of the *Jaiminiyabrāhmaṇa* and of the *Jaiminiyopanisaḍbrāhmaṇa* has thrown much welcome light, in as much as there is much matter common in them with the text of the *Kau Br Up* and we can never be sufficiently thankful to Caland and more particularly to Oertel for this. The attempts at restoration of and the translation of this portion by Prof. Belvalkar (more than 25 years ago) and the recent edition (Paris, 1949) by Prof. Louis Renou have served to shake off the indifference and complacency of scholars that have looked upon the *Kau* as a mere repository of the age worn doctrines of the Chāṇḍ and the *Br Ār* and look down upon this section as a mere fanciful curio of materials not synthetically connected with the creeds and commitments of older thought (as is the case e.g. in the *Nār Up* तस्यैव विदुषो यज्ञस्यात्मा यजमान श्रद्धा पत्नी पतङ्गा अजरासर्ममग्निहोत्रं सत्रं सूर्याचन्द्रमसोर्नदिमानौ ब्राह्मणौ विद्वानभिजयति.)

The passage readily divides itself into two well defined parts of which the first (I.2) inextricably connected with the doctrines of Karma and of Transmigration of the Soul, the Upanisadic view of the two paths pītṛyāna and devayāna as adumbrated in the *Mundaka*, *Chāṇḍ* and *Br Ār*, has in its manner of presentation in the beginning and in the sequel

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But this is not the right way of putting facts. Rather we ought to say that this particular as manifesting the 'mrd-jāti' or clay-universal is the cause of this particular as representing the ghaṭa-jāti or jar-universal. In the Nyāya terminology we would say that 'mṛd-jātiya' is the cause of ghaṭa-jātiya. Now why should we state the relation in this way? The reason is that according to the Naiyāyikas the jātis or universals are eternal while the 'particulars' are subject to creation and destruction. Therefore no law can be established in terms of transient entities. Moreover a 'particular' devoid of any jāti would be simply inconceivable. Thus once it is granted that the law of cause-and-effect holds between 'jātis' there follows, as a matter of course, a very favourable result.

There would be as many Kāraṇajātis as there were Kārya-jātis and thus we can easily say that for certain transcendental effects such as 'enjoyment of heavenly joys' there are such transcendental causes as the performance of Jyotiṣṭoma sacrifice. But such a person who can point out the causal relation between such transcendental facts is Īśvara who is omniscient and without human failings like rāga and dveṣa and whose injunctions are recorded in the Vedas.

Thus having noted the place of Kāryavajjātya and Kāraṇavajjātya in the general scheme of Nyāya philosophy let us turn to the subject of this paper *viz* that the relation of cause and effect be stated only in terms of jātis. In the first 'śābaka' of the Nyāya Kusumāñjali Udayanācārya has at the outset stated how it is necessary to postulate a law of causation to explain contingency (Kāricāikatva) of things. And having successfully done so he goes on to say that this relation obtains between jātis or universals. To take a concrete case when we say that this clay is the cause of this jar what do we mean? Do we only mean literally that this particular clay is the cause of this particular jar and do not mean anything beyond or do we mean something more? The Naiyāyika says that we do mean something more. We mean that the particular clay and the particular jar in question are causally related only so far as they are characterized by their respective jātis. To him, who looks upon Universal as an eternal padārtha (nityam, ekam, anekānugatam) a bare particular not inhered by a universal is an ontological absurdity. As Dr Bhaduri puts it in his book *Nyāya-vaiśeṣika Metaphysic* —

"A sequence between two particulars cannot be interpreted as a case of causality unless it is at the same time a case of invariable relation between the universals by which the particulars are characterized. In other words, the causal relation between two particulars is not between two particulars as such but between them as with their respective generic characters. The fact is that a particular as abstracted from the universal is only an unintelligible symbol, and so the perception of a particular is necessarily the perception of a particular as qualified by the Universal" (Page 288)

According to Udayanācārya we find that the effects having a particular *jāti* are seen to emerge from causes having another particular *jāti*, for such is the nature of sequence of cause and effect. As for instance, an effect having 'jar-ness' is always produced out of clay having 'clay-ness' and not otherwise. Similarly an effect having cloth-ness (*paṭatva*) is produced out of a substance that has thread-ness (*tantutva*) inherent in it. Now this law of precedence and succession between things having 'clay-ness' or 'thread-ness' and 'jar-ness' or 'cloth-ness' is violated if we do not accept their relation of causation as referring to '*jāti*s'. As the Kusumāñjali puts it — *तथापि व्यक्त्यपेक्षया न निवर्तोऽस्तु न जात्यपेक्षयाति चेन्न । नियतजातीयस्वभावताश्चावातादा*

To make it clear. A particular effect having *jāti* invariably comes out of another substance having another *jāti*. That is so because there is an invariable relation of sequence between particulars having specific *jāti*s. That is why it is maintained by the Naiyāyikas that the relation of causation obtains between *jāti*s. And if it is held that the relation holds good between particulars and that it has nothing to do with the universals then this necessary or invariable relation of sequence, which we just noted, is violated and there arises the contingency of either all the effects having all the *jāti*s or all the effects having only one *jāti*. This goes quite contrary to our experience. For if it is held that an effect jar does not come out of something that has 'clay-ness' inherent in it or in other words if it is said that the 'clay-ness' of clay does not determine the effect being a jar and that it is only clay as such that determines the effect in a particular case then we might as well say that a jar could be produced out of anything and everything which is absurd and which leads to the position that the jar will have all the possible *jāti*s inhering in it, an anomaly of greatest magnitude. And if it were said that the contingency of all the effects having all the *jāti*s does not arise since there is no ground for saying that there are different *jāti*s even as there is no ground for saying that there are different *jāti*s like *ghaṭatva* and *kalasatva* then there arises the difficulty of all the effects having one *jāti* only, an equally incredible thing. In other words whether we hold that whatever the *jāti* of the cause, it is its nature to produce an effect of a specific *jāti* or whether we hold that it is the nature of the effect that it has a specific *jāti* no matter what happens to be the *jāti* of the cause, in either case will arise the contingency of either all the effects having all the *jāti*s characterising them or all the effects having only one *jāti*. In either case the nature of an effect having a specific *jāti* is impaired.

To this the *vyaktivādi* may retort by saying that it is not the nature of an effect of a particular *jāti* to emerge from a cause of one specific *jāti* only. For instance, fire can be produced from heated grass, flint or from solar rays reflected through a lens. In this case the plurality of causes is evident. So it is useless to argue that in case it were granted that the causal relation holds between particulars as

such there will be violation of nature of effects belonging to a specific *jāti*. For even if it be conceded that it is the nature of an effect characterised by a particular *jāti* to emerge from a cause having another specific *jāti* the concession is invalidated by another fact namely that fire can be produced out of the three alternative causes just mentioned. To meet this objection the *mīmāṃsakas* may step in and say that the plurality of the causes is only apparent, it is not a fact. The cause of fire is only one, *viz* the *śakti* or power favourable to the production of fire, which is shared by all the three things. The flint, the heated grass and the solar rays, reflected through a lens are not the causes of fire but are vehicles of *śakti* favourable to the production of fire and thus the rule of the cause and effect belonging to their respective specific class is not compromised. The *Naiyāyika* or for the matter of that *Udayanācārya* has his own explanation to offer in this case. But first he explodes the one given by the *mīmāṃsakas*. The difficulty in accepting the *mīmāṃsaka* explanation is as follows —

In case things having different class character are thought of as capable of producing effect of one specific *jāti* then we cannot infer the existence of one of the alternative causes by seeing the effect. For instance we cannot infer the existence of grass, flints or solar rays reflected through the lens by seeing fire. In other words we cannot determine whether in this particular case of fire which of the three causes produced the fire. Similarly in the absence of one of the alternative causes the non-existence of the effect also cannot be inferred. And this is surely a great predicament. As the *Ācārya* puts it —

यदि हि विजातीयैस्त्वयैकार्यकरवाशक्तिः, तत्तदेवात् न कार्यात् कारणविशेष-
कत्वाच्चनुमीयेत । कारणव्यावृत्त्या च न तज्जातीयस्यैव कार्यस्य व्यावृत्तिरवसीयेत ।

Why does this difficulty arise at all? It arises because if flint is non-existent there may be the possibility of the fire having been produced from grass or from solar rays reflected through a lens, or may be from some other thing which may have the fire-producing power but which we may not be aware of. To obviate this difficulty the *mīmāṃsaka* says that power is not such a thing as would exist anywhere and everywhere, thus impairing any chance of inference based on causal relation being valid. In fact the causal relation is postulated only after such relation has been ascertained on unbreakable grounds (वाच्यं दर्शनमवस्था भविष्यतीति चेत्). In reply *Udayana* asks. But how is the causal relation to be ascertained? Causality is to be ascertained on the strength of the ascertainment of *śakti*. But according to the *mīmāṃsaka* the *śakti* itself is a super-sensible entity. What we actually perceive is the mere antecedent and not the basis on which we can postulate *śakti*. Thus the postulation of *śakti* leads to further problems instead of solving the original problem. This sets aside also the

explanation that explains the emergence of an effect from one and subtle jāti

(एतेन सूक्ष्मजातीयादिति निरस्तम्)

The mīmāṃsaka had so far tried to explain away the problem of plurality of causes by pointing out that grass, flint etc are not the alternative causes but rather the alternative vehicles for the power favourable to the production of fire. This explanation having been shown to be fraught with difficulties he now makes an attempt to save his position by saying that the cause of fire in this case is only one *viś* the atoms of fire. Grass flint etc are nimitta causes. So the difficulty pointed out by the vyakti-vādin that here is a case of an effect emerging from causes having different jātis or difficulties pointed out by the Naiyāyika are not palpable. For what determines the (jāti-bheda) difference in the Kāryajāti is the jāti of the material cause and not the nimitta and asamavāyī causes. But this is also fraught with insuperable difficulties. If the nimitta or asamavāyī causes do not matter it is meaningless to consider them as causes. Their very causality is set at naught. It is not that the presence of nimitta and asamavāyī is antecedent to the production of the effect but the fact is that it is only when the nimitta and asamavāyī are present along with the samavāyī that the effect comes into being. That is in the absence of the nimitta and the asamavāyī the effect is not produced at all. In other words the nimitta and the asamavāyī as much determine the characteristics of the effect as the samavāyī. In fact the whole collocation of the causal items is equally significant. Had it been that the samavāyī kāraṇa were only the determining fact in settling the kārya jāti then it would have been impossible to account for the fact that guṇa and karma having different jātis inhere in the same dravya. As Udayana says —

कार्यजातिभेदाभेदयोः समवायिभेदाभेदादेव तत्त्वम्, न निमित्तासमवायिनीति चेत् तयोरकारणत्वप्रसंगात् । नहि सति भावमात्रं तत्, किन्तु सत्येव भावः । न च जातिविषयमेव समवायिकारणमात्रं निवृत्तवन्तम्, अपि तु सामग्री । अन्यथा युक्त्यर्थस्यामेकोपावृत्तकाले विजातीयत्वं न स्यात् ।

Finding himself under a predicament the Mīmāṃsaka might modify his statement and say that what he says about the material cause determining the nature of the effects refers only to the effects that are dravya and not those that are guṇa and karma. That is, in case of effects that are dravya their jāti is determined by their material cause. But the Naiyāyika says that even this much cannot be granted for both milk and curd as effects have the same material cause but their jātis are different. The atoms constituting milk and those constituting curd are same yet because of difference in nimittakāraṇa the effects differ in jāti having said so much, says Udayana, one can easily understand

that the invariable concomitance between two things cannot be established in the Apohavāda view also. For according to this view invariable concomitance can be established only on the basis of causal relation or the relation of 'ādātmya', of which the latter itself is based on the former. And thus causal relation between two things cannot be established if we accept the Apohavāda view. According to Apohavāda 'fire' means something that is different from non-fire. Now the cause of smoke would be something different from that which is non-fire which does not necessarily mean fire. For example, stone may be looked upon as 'not fire' and something from 'not fire' i.e. stone may as well be a brick, and to say that smoke is produced by a brick is on the very face of it absurd. Thus according to this method causality cannot be ascertained and explained in case of a single cause, not to speak of alternative causes. Such being the position, an Apohavāda cannot ascertain invariable concomitance between two things. This leads to the most lamentable position of their being deprived of the use of inference as a *pramāṇa*.

To sum up, therefore, if we accept any of the three views regarding causality just mentioned *viz.* *vyaktivāda*, *śaktivāda* and *apohavāda*, there follows inevitably the breakdown of the nature of the cause and effects belonging to their respective *jāti*s. And as to the objection raised by the *vyaktivādin* that the break down of the nature of things is already a fact which is indubitable, the *Naiyāyika* says that there is no such breakdown. The effect 'fire' produced from grass is different from the one produced from flints and so on. Just as there is difference in the modes of producing fire there is also difference in the fire thus produced. Fire is produced from heated grass by blowing, from drills by drilling and from solar rays reflected through a lens. As the modes of producing fire from heated grass etc. are specified so the fires thus produced are specific in character, or what we may call, they are characterized by an '*avāntara-jāti*'. Therefore a difference in the subsidiary cause leads to difference in the species of the *kārya* also. And if we postulate *śakti* in grass etc., as the *mīmāṃsakas* have a wont to do, we must extend the postulation of *śakti* to blowing and drilling etc. also and the contingency would thus arise that fire will have to be looked upon as capable of being produced from flints by blowing and from grass by drilling. As a recent commentator of the *Nyāya-kusumāñjali* puts it—

अतः सङ्कारिवैलक्षण्यवत् कार्यवैलक्षण्यमपि युक्तम् अन्यथा शक्तिस्वीकारे
तृयादाविव फूटकारादावपि सा कल्प्या । एव च निरन्तरविशिष्टात् तृयादभ्यग्न्यापत्तिः ।

So though the atoms of fire are the cause of the generic fire, grass etc., are the cause of the difference in the species falling under fire. We find that even though there is difference in fire, a lamp illuminates the whole apartment of a mansion, not so the fire from burning wood though throwing out a cluster of flames and still less so the cow-dung

fire So by experience we infer difference of species in the fires produced by different modes The syllogism can thus be stated —

The fires produced from grass etc, belong to different species
(अवाप्तरजाति)

For they have been produced from different causes just as fires produced from wick—a burning wood and cow dung are characterized by different jātis or species (अवाप्तरजाति)

For as a rule the effects produced from different causes differ in jātis

तुष्यादिजन्योऽग्निश्चरवाद्यग्निविजातीयः.

तन्निष्कारणजन्यत्वात् प्रदीपवत्

यो यत्कारणान्तिरिक्तजन्यः सः तत्कारणजन्यविजातीयः प्रदीपवत्

Thus the relation of cause and effects obtains between jātis As a rule an effect having a particular jāti has only one cause having another particular jāti But where there are alternative modes of producing effects having the same generic characteristics such effects will have their own specific jāti (अवाप्तर जाति) besides the common genus One who cannot make out such specific jātis had better infer only the generic cause from the generic aspect of the effect The Naiyāyika does not frown upon such a position —

यस्तु त (कार्यमेव) नाकञ्चेत् स कार्यसामान्ये कारणमात्रमनुमिष्यतीदिति किमनु-
पपन्नम् ।

Here a difficulty may be pointed out that if we accept that the fires produced from heated grass etc., have different species characterizing them then the different smokes-produced by such fires will also have some specific differences which may not be detected As a result one cannot infer generic fire from generic smoke. Similarly we cannot infer non-existence of generic smoke from non existence of generic fire This means that inference becomes impossible, for the relation of invariable concomitance cannot be established, the relation of cause and effect and identity (सादृश्य) having become unascertainable This objection, says, the Naiyāyika, has no force with him It can only stagger the Bauddha who establishes his relation of cause and effect on the basis of something imperceptible which he calls कुर्वन्मूल्य and who does not accept the rightful place of अन्वय and व्यतिरेक in ascertaining causal relation. But for the Naiyāyikas the relation of cause and effect holds between universal which itself can be ascertained on the basis of

अवयव and व्यतिरेक । Even if in any case there is some specific peculiarity in the cause there will have to be postulated some specific peculiarity in the effect also. And if the respective peculiarities are detectable then the inference of specific cause and specific effect is also possible and if otherwise, the inference of cause in general and effect in general is always possible. The presence of an undetected peculiarity does not interfere with the general inference.

Only one possible question in this connection remains to be answered. It is this: If heated grass flims and sun's rays reflected through a lens determine the peculiarity in the fires thus produced, what is it that determines the generic character of fire therein? The Naiyāyika says that in the production of mere fire wind is the incidental cause, the combination of atoms of fire is the *asamavāyi* cause and the atoms themselves are the material cause. This self-same causal aggregate along with substances possessing weight is the cause of solidified fire. Again the same aggregate having acquired perceptible touch gives rise to burning fire and even so conjoined with water becomes atmospheric fire and with what is earthly becomes terrestrial and on conjoined with both becomes gastric fire. Thus the causes of specific changes should be made out.

किं पुनस्तार्थादीं बह्वसामान्यस्य प्रयोजकं । तृणादीनां विशेष एव नियत-
इति चेत् । न तेजोमात्रोत्पत्तौ एवमो निमित्तम् । अवयव सयोगोऽसमवायी,
तेजोऽवयवास्समवायिनः । इयमेव सामग्री गुणवत्त्वव्यतिरेकसहितता पिबिहतस्य । इयमेव
तेजोगतमुद्भूतस्पर्शमवेष्य बह्वन्, तत्रापि जल माप्य विद्यम्, पार्थिवं माप्य क्षीमम्,
अमय माप्योद्वर्गमाहभत इति स्वयम्हनीयम्

(41) THE SVĀTANTRYAVĀDA OF KASHMIR AND THE VOLUNTARISM
OF SCHOPENHAUER

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The Voluntarism of Schopenhauer arose under Kantian influence. It accepts the view that the object of knowledge is nothing more than an idea, because the subject, the knowing being, is so conditioned by the forms of knowledge, space, time, causality etc., that it can never know any object as it is in itself, but only as modified by the subjective conditions.

Kashmir Śaivism agrees with Kant and, therefore, with Schopenhauer that what is known at the empirical level is only a phenomenon or idea. For, like Kant, it also admits that the knowing subject can know the given, not as it is in itself but as it appears through the limiting conditions (I) temporal relation (Kāla) (II) causal relation (Niyati) (III) relation to personality (Rāga) and (IV) relation to other phenomena (Vidyā).

Significance of the Ideas

A natural question that every one asks is whether this world is merely an idea or whether it is also something else, something more than an idea, and if so, what? This something that we seek for, as the question implies, must be completely and in its whole nature different from idea, the forms and laws of the idea must, therefore, be foreign to it. It cannot be arrived at under the guidance of the laws, which are the forms of the principle of sufficient reason.

This something, the noumenon, as opposed to the phenomena, in Kantian philosophy, is called the thing-in-itself. Schopenhauer agrees with Kant that the thing-in-itself is objectively unknowable. But when Kant asserts that it is simply inferred, Schopenhauer differs on similar grounds as those on which Kashmir Śaivism differs from the Anumeyārthavādi Bauddha, who holds that the objective world is a matter of

inference only. He asserts that we are immediately aware of it in our action and emotion and that it is Will.

On this point also Kashmiri Śaivism agrees with Schopenhauer. For, it admits that the principle of freedom (Svātantrya Śakti¹, Vimarśa, or Spanda) is immediately present to us in states of intense emotion such as those of anger or fear, in which all external affections of mind disappear.

The Will as the Inner Being of Everything

Schopenhauer's view that the world apart from being idea is, in its inner nature, Will, is based on the analysis of voluntary action as follows —

The body is given in two different ways to the subject of knowledge, who becomes individual only through identification with the body.

(I) It is given as an idea in intelligent perception as an object among objects and subject to the laws of object.

(II) It is also known in a quite different way as that which is immediately known to every one and is signified by the word *Will*.

For, every act of Will is also at once and without exception a movement of the body. The act of Will and the movement of the body are not two different things objectively known, which the bond of causality unites, but they are only given in two entirely different ways (I) immediately and (II) in perception for the understanding. Thus, the action of body is nothing but the act of Will objectified : it is passed into perception.

Here again there is agreement between Schopenhauer and Kashmiri Voluntarism. For, the latter also holds that action is nothing but the Will² externalised (Cakīrṣā bahisparyantatām prāptā kriyā itya bhūdhīyate).

He enters into lengthy arguments to establish that not only our action but also the whole body itself is nothing but objectification of *Will*. He accordingly suggests that the double knowledge, which the

1 S. Dr. 11 and S. K. 39

2, I P V Vol II, 183.

individual subject has of the nature and activity of his own body and which is given in two different ways, be used as a key to the nature of every phenomenon in nature and that if we follow the analogy of our own bodies in judging what the objects are apart from being mere ideas, we have to admit that just as in one aspect they are ideas, just like our own bodies, so, in another aspect, they, in their inner nature, must be the same as that in us, which we call *Will*. For, besides *Will* and idea nothing is known to us. If, therefore, we wish to attribute the greatest known reality to the material world which is known to us as a mere idea, we have to give it the reality, which our own bodies have for each of us. For, we can nowhere find another kind of reality which we can attribute to the material world.

Thus, if we hold that the material world is something more than our own idea, we must say that it is, in itself, in its inmost nature, that which we find immediately in ourselves as *Will*.

On the basis of analogy of what goes on in a human being, when the body performs an action, Schopenhauer recognises the inscrutable forces, which manifest themselves in all natural bodies, as identical in kind with that which in human being is *the Will* and as differing from it only in degree.

Schopenhauer holds that the fourth class of idea, in which there is no antithesis of subject and object, which comprehends only one object, the immediate object of inner sense, *the Will*, and which is experienced as identical with the knowing subject, is *the key* to the knowledge of the inner nature of the first, comprising those complete ideas of perception, which form a part of our experience, which are referable to some sensation of our bodies and which are capable of being perceived under the forms of space and time.

In the case of man this *inner being* is called character. But in the case of stone it is called quality. In both the cases, however the inner being is the same. When it is immediately known it is called *Will*. But when it is a mere presupposition it is called *natural forces*.

This *inner being* is the strongest in the case of man. For, in man the subject in volition becomes the object of knowledge only in inner sense. In stone the objectivity of *Will* is the weakest, because there is no awareness of *Will*, because the *Will* is blind. Thus the *Will* in Schopenhauer's system denotes that which is the inner nature of everything in the world and the one kernel of every phenomenon.

Schopenhauer holds that the thing-in-itself is not altogether directly unknown and is not simply inferred, but that it is immediately known.

and that it is *Will*. The Will, as thing-in-itself, lies outside the principle of sufficient reason in all its forms and consequently it is groundless in itself, though all its manifestations are entirely subordinated to the principle of sufficient reason.

In self-consciousness the Will is known directly and in itself. In this consciousness, therefore, lies also a *consciousness of freedom*. It is free from all multiplicity, though its manifestations in time and space are innumerable. It is one, not in the sense in which an object is one. For, the unity of an object can only be known in opposition to a possible multiplicity. It is not one in the sense in which a concept is one, the unity of a concept originates in abstraction from multiplicity. But it is one as that which lies outside time and space and is the possibility of multiplicity.

Philosophical Wisdom

He asserts that the truth 'the world is my idea' holds good for everything that lives and knows, though man alone can bring it into reflective and abstract consciousness. The philosophical wisdom is nothing but bringing this truth into reflective and abstract consciousness.

This is another point of agreement between Voluntarism of Schopenhauer and that of Kashmir. For, according to the latter, the liberation in life (*jīvanmukti*) is nothing but the realisation that 'the entire universe is my manifestation', (*Sarvo mamāyam vibhavaḥ*).

Fundamental Difference Between Voluntarism of Kashmir and that of Schopenhauer

Schopenhauer holds that, in general, nature signifies that which acts without the assistance of the intellect and that nature is identical with what we find in ourselves as *Will*. The possibility of this fundamental knowledge depends upon the fact that in us the *Will* is directly lighted by the intellect, which appears in us as self-consciousness. If the Will were not lighted by the intellect, we could just as little arrive at a fuller knowledge of the Will within us as without us and would have stopped at inscrutable forces of nature. We have to abstract the Will from intellect if we wish to comprehend the nature of Will in itself and thereby penetrate to the inner being of nature.

Schopenhauer holds that *unconscious Will* constitutes the reality of things, and its development must advance very far before it finally

attains in animal consciousness to the idea and intelligence. He starts by doing away with the presupposed simplicity of our subjectively conscious nature, the ego, the soul. He shows that the intellect is physically conditioned, that it is the function of the brain, the material organ and, therefore, depends upon it. Without the material organ, he holds, the intellectual function is as impossible as grasp without the hand. Intellect, therefore, belongs to mere phenomenon. The Will, on the contrary, is bound to no special organ, but is everywhere present as that which moves and forms. It constitutes the metaphysical substratum of the whole phenomenon. The intellect as a mere function of the brain is involved in the destruction of the body. But the Will is not. The two are heterogeneous. This heterogeneity of the two and the subordinate nature of the intellect explains why man in the depths of self-consciousness feels himself to be eternal and indestructible; but can have no memory beyond the duration of life.

Schopenhauer's Will, the metaphysical substratum of the whole phenomenon, is an abstraction from that identity with which alone he can justify the use of the word 'Will'. He was under the influence of the result of the researches of the scientists, both his predecessors and contemporaries. He wanted to identify the presuppositions of the various sciences, with something that was immediately known to him at the empirical level. He accepted the Kantian doctrine that pure consciousness of the subject in total isolation from the object is impossible. His system arose in antagonism to that of Hegel. He had a positively low opinion of Hegel. For such reasons he could not admit the ultimate reality to be mind or thought. He, therefore, abstracted Will from mind. He calls this originally blind force, Will, because he holds that it is identical with what we are immediately aware of in voluntary action and emotion.

The Kashmir Voluntarism, on the other hand, arose at a time, when the beautiful land of Kashmir was the land of Yogins. Every one of the main writers on this system was a Yogin. To them the self-consciousness in isolation from the object was the most indubitable experience. They knew that a great Yogin could create the objective things by sheer force of his Will. Howsoever ridiculous such a possibility may appear to modern minds, with materialistic bent, the Kashmir Voluntarists admitted it and they had reason to do so.

They, therefore, did not feel compelled to abstract the Will from self-consciousness. They admit the Will to be an aspect of the mind. This view is in consonance with the experience of Will, as even Schopenhauer admits. This is the aspect of the mind, which constitutes the metaphysical substratum of the whole phenomenal world. This Free Will is essentially Universal Self-consciousness. It is the starting point of the concretisation of the Universal Mind as Self-luminous and

Self-conscious Reality. It differs from the Universal Self-consciousness in so far as the Universal Self-consciousness is free from objective reference, does not involve the antithesis of the subject and the object, the Free Will has the objective reference. The object, however, to which the Will is related is the Universal 'this' which is its own manifestation and lacks all determinacy exactly as does the mental picture in the mind of a great artist at the time of inspiration. It is like the imperceptible stir in calm water before the rise of waves. It is like the internal stir that precedes the perceptible movement of a physical organ. It is that aspect of the Universal Mind, which is responsible for the objectification of what is identical with it.

Immanent and Transcendental knowledge

Time, space and causality are the forms of human intellect, by virtue of which, the one being of each kind (the idea), which alone really is, manifests itself as multiplicity of similar beings constantly appearing and disappearing in endless succession. The apprehension of objects by means of and in accordance with the forms of intellect is immanent knowledge. But that apprehension of objects which transcends these forms is transcendental knowledge. According to Kant, the transcendental can be attained in abstract, through the criticism of pure reason. But German voluntarism holds that in exceptional cases this transcendental knowledge may be got intuitively.

The transition from immanent knowledge to the transcendental takes place suddenly. The knowledge is always in the service of Will. But in exceptional cases it breaks free from the service of the Will. This happens when the individual subject ceases to be individual, when he becomes the pure willless subject of knowledge. When he no longer traces the relations in accordance with the principle of sufficient reason but rests in fixed contemplation of the object free from all relations to other objects, when he rises into the object.

Aesthetic experience as Transcendental Knowledge

Schopenhauer seems to come nearer the Kashmir Voluntarism in his treatment of the problem of Aesthetics. He asserts that if man, relinquishes the common way of looking at things, gives up tracing the relations of things in accordance with the principle of sufficient reason, if he does not relate the object of knowledge to his own Will, if he ceases to consider, the when, the where, the why and the whither of things and looks at simply and solely the what. If he does not allow abstract thought to take possession of his consciousness but, on the contrary if he sinks himself entirely in the presented and lets his whole consciousness be filled up with quiet contemplation of it, if he forgets even his individuality and exists only as a pure mirror of the object.

so that the the perceiver and perception become one if the object is free from all relation to what is not itself, to what is outside itself and if the subject is free from all relation to Will then that which is so known is no longer the particular thing as such, but it is the Idea, the eternal form, the immediate objectivity of the Will at this grade, and therefore, he who is sunk in this perception is no longer individual but he is pure willless, timeless and spaceless subject of knowledge. The aesthetic experience is, therefore, nothing else than apprehension of relationless object, the Idea, by pure subject

In aesthetic experience the subject, which passes into the object, that is free from all relations, becomes one with the object for the whole consciousness is nothing but perfectly distinct picture of the object. In it the subject and object are no longer distinguished. They interpenetrate each other completely. Similarly the knowing and the known are undistinguishable.

(42) KARMA-YOGA TRADITION

by

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Statements in the Gītā as to the previous history of the Karma-yoga doctrine. II—Those as to its early history corroborated by accounts in the Matsya Purāṇa and Yogavāsistha, III—Partial clarification of its subsequent development in the Gītā itself and corroboration thereof by accounts in other works, IV—Other accounts in the Upanisads of Brāhmanas approaching Kṣatriyas for instruction in the Adhyātmavidyā, V—Concluding remarks

I—Statements in the Gītā as to the previous history of the Karma-yoga doctrine

The *Bhagavadgītā* contains in its third chapter¹ a statement that the Lord had formerly communicated to the people in this world instruction to keep faith in two ways of approach to himself, namely by the Jñāna-yoga of the Sāṃkhyas and the Karma-yoga of the Yogins. Then as for the latter, which has been elaborately expounded in the said chapter, there are statements in Chapter IV² as to its divine origin, subsequent traditional transmission amongst the royal sages, its decadence after a long period and revival thereof by Śrī Kṛṣṇa when he imparted knowledge thereof to Arjuna. It is an interesting point for investigation, whether and if so, how far those statements receive corroboration from the other extant works in Sanskrit on the Adhyātmavidyā. Having kept it in mind for some time during the course of my studies I have come across some similar statements in several works bearing on that point and therefore I propose to place the result of my critical examination thereof before this learned audience for its consideration.

1. B G III, 3

2. The said stanzas run thus —

हसं विवस्वते योगं प्रोक्तवानहमव्ययम् । विवस्वान्मनवे प्राह मत्तु रिषाक्यैः समीपम् ॥१॥

एवं परंपरामाहमिदं राजर्षयो विदुः । स काशेनैव महता योगो नष्टः परंभूय ॥२॥

स पदार्थं मया तेऽयं योगः प्रोक्तः पुरातनः । भक्तोऽसि मे सखा चेति रहस्यं ब्रूतुं प्रभम् ॥३॥

II—Those as to its early history corroborated by accounts in the *Matsya Purāṇa* and *Yogavāsīṣṭha*

2 The first statement in the fourth chapter of the *Gītā* is that the Karma-yoga had in a previous age been expounded by the Lord, i.e. the Prajāpati, to Vivāsvat. Allied to it is the *Matsya-Purāṇa*, which, as narrated by Sūta, purports to reproduce that which had been narrated by Keśava or Nārāyaṇa in the form of a miraculous fish to Manu Vaivasvata a hundred years prior to the Great Flood, contains a chapter³ in which there is a eulogy of the Karma-yoga as being superior to a thousand Jñāna-yogas and further statements that knowledge had arisen from the Karma-yoga, that it is therefore the "Parama Pada", that Brahman, (the Veda), had arisen from Karma-jñāna and not "jñāna" (knowledge) from "Akarma" (inaction), that therefore one with mind composed attains the knowledge of the constant essence while engaged in action, (for verily) the whole of the Veda and the conduct of those who know it have Dharma as their source. This Dharma is further said to consist predominantly of 8 "Ātmaguṇas" (qualities of the heart or moral virtues) namely—(1) compassion towards all beings, (2) forgiveness, (3) protection of the weak, (4) absence of jealousy towards others, (5) internal and external purity, (6) maintenance of an attitude of pleasantness towards actions (duties) coming up without being striven for, (7) absence of stinginess in spending wealth for the needy and (8) absence at all times of covetousness towards the wealth and wives of others. It is thereafter added that the said qualities had been called "Ātmaguṇas" by those well-versed in the *Purāṇas*, that the cultivation thereof itself constituted "Kriyā-yoga" which acts as the means for the attainment of the Jñāna-yoga, that no one is found to attain knowledge without the help of Karma-yoga and that therefore one should by effort discharge the duties prescribed by the *Śrūti* and *Smṛti*.⁴ The next 13 stanzas explain what those duties are and what are the effects of their discharge and the last, 26th stanza, winds up the topic by saying that whoever is devoted to the *vedāntaśāstra* and the *Smṛti* is ever afraid of neglect of duty and is intent on the practice of the Kriyā-yoga has nothing left to acquire in this or the next world.

3 Reading the whole chapter through one finds that there is the same emphasis in it on adhering to the life of a householder and continuing to discharge one's appropriate prescribed duties and promise that one who does so attains knowledge for the attainment whereof the Jñānayogins resort to a life in action, as in the 3rd, 4th, 5th and the 18th chapters of the *Bhagavadgītā*. That the subject-matter of this

3 Mat Pu LII 5-7.

4 Op cit 8-10

5 Op cit 11-12

chapter in the *Purāṇa* is not based on the *Gītā* is clear from the subsequent chapter because it is stated therein⁶ that in the other Kalpa there was only one *Purāṇa*, whose extent was "Satakoṭi", that *Brahmā* had first recollected it and that it was thereafter that the Vedas came out of his mouths. It is also stated there that assuming the form of *Vyāsa* in each *Dvāpara* yuga the Lord abridges the *Purāṇa* so as to bring its extent to "Caturlakṣa" and divides it into 18 *Purāṇas* for use in this earthly region, although in the *Devaloka* it continues even now to have its original extent, and that is the reason why it is said that there are 18 *Purāṇas* here at present. Besides the difference in the sources of the tradition we also notice that whereas according to the *Gītā* it was his father *Vivasvat* who had imparted the knowledge of this Yoga to *Manu* according to the *Matsya* it was *Keśava* or *Nārāyaṇa*, himself who had done so and secondly, that the special necessity and efficacy of singular devotion and self-surrender to *Vāsudeva*, which is set forth in the *Gītā* at more than 'one place' while emphasising the performance of disinterested action and the cultivation of moral virtues is conspicuously absent from the passage from the *Matsya Purāṇa*. These points of difference suggest to my mind that the authors of the two works had access to the same tradition of *Karma-yoga* but through different sources containing two different versions thereof.

4 This Yoga had been taught by *Manu* to *Iksvāku* according to the passage in the *Gītā* Chapter IV quoted in foot-note 2. Corresponding to that assertion I have found in the *Nirvāṇa-prakaraṇa* of the *Yogavāsistha* an account by *Vasiṣṭha* of a "*Manu-Iksvāku Samvāda*". It is a short account in 99 stanzas as contained in the *Nirṇaya Sāgara* Press edition.

It is remarkable as to its extent that the Devanāgarī transcript of the *Sāradā* script version of the same work (Ms No 8771 at the S A A Library, Srinagar) contains the dialogue in *Sargas* 122-29, the total number of stanzas wherein is 356. As to the importance of the dialogue in the work it is also remarkable that *Gauḍa Abhinanda* had considered it so important that whereas he has made out an abridgement of the work, the total number of stanzas wherein comes to 5013, as printed in the N S P edition, 1937, including some not forming part of the text at all (e.g. the first 4 of Chapter VI 16) and those not found in the N S P edition of the bigger work (e.g. the next 30 in the same chapter and *Sarga*) as against a few more than 29,000 in the latter, he has in Chapter VI 13, containing the said dialogue, included no less than 98 stanzas, appearing to have been taken from a different version of the work than that on which the N S P edition of this bigger work is based.

6 Op cit II III 3-11.

7 B G III, 30-32; V, 29; VI, 29-32, 47; VII, 12-30; VIII, 3-15, IX, 10-34, X, 1-11; XI, 52-55; XII, 6-20; XIV, 26-27; XV, 14-20; XVIII, 48-62.

8. *Yogavāsistha* VI/1, 117-22.

5. Although these 3 sources differ amongst themselves as to the wording of several stanzas common to them they agree in the main as to the substance of the dialogue. In all it begins with an introductory remark by Vasistha that Ikṣvāku, the propositus of Rama's family, from whose name the dynasty ruling at Ayodhyā was known as the "Ikṣvāku dynasty", furnished a good illustration of the statement in the last stanza of the previous Sarga, namely that the greatest remedy for one who desires to attain adequate peace of mind and to cross the ocean of rebirths, which is a mine of long-continued miseries, is to think over the problems, "Who am I?" "How must this universe have come into existence?" and "Who may be free from it?" It thereafter goes on to state that Ikṣvāku, having once failed to solve them although he did think over them in solitude, put the same questions to Bhagavān Prajāpati Manu, who had come to his court from Brahmaloka. The latter's answers are, as could be expected in the *Yogavāsistha*, that all this phenomena, which appears to the senses and the mind to exist, does not in fact exist and is like a will-o'-the-wisp or a mirage, that which is beyond the organs of perception is indestructible, that is what really exists here and that is the real self, the "Ātman" of the perceiver. The rest of the episode consists of explanations of the possible doubts, arising from the answers which are in direct contradiction to the experience of an average human being based on and of an advice to cultivate an opposite tendency of the mind step by step sensual perception. The last stanza winds up the discourse by the concluding remark of Vasistha that saying so Bhagavān Manu repaired to his home in the Brahmaloka and that Ikṣvāku also having had recourse to that way of looking (at the phenomena) became steady.

6. Reading the episode as a whole the first difference, between the Karma-yoga as expounded in the *Bhagavadgītā* and the teaching here of Manu, that catches the eye is that whereas the former is based upon a realistic view of the phenomena the latter is based on an extreme idealistic view thereof appearing to have been based on the *Kārikā* of *Gauḍapāda* interpreted in terms of Kāśmīr Śaivism which is based, on the Mālinī Tantra, and which is the view consistently advocated as the true one throughout the work. This should not however frighten us away and would not justify us in concluding that except for the occurrence of the same names of the participants in the discourse there is no common ground between the two. For seeing whether there are any such grounds we must read carefully the latter part of the episode consisting of the last 60 stanzas, wherein the remedy for the eradication of the false sense of reality of the diversity of the sense-objects has been mentioned and an advice given as to how to train up the mind to adopt the right attitude towards the said objects. When that part is closely examined we find that except for the substitution of the Cit i.e. Ātman, in place of "Ahaṁ" or Vāsudeva" or "Bhūta-Maheśvara" etc indicating the highest essence, which is the same as the "Cit" of the *Yogavāsistha*, there is no difference between the practical side of the teachings in both the works. And that is what should be the case because the teaching

of Vasīṣṭha was intended to better equip Rāma for the life of a householder of the ruling class, which he begins to lead subsequent to this initiation, made at the age of 16 years before he commenced his career under the guidance of Viśvāmitra. Owing to the limit set upon the papers to be read at such gatherings I cannot enter into a detailed comparison of the similar passages in the two works after quoting them in *extenso*. However for the knowledge of those intending to thrash out the point for their satisfaction I mention the passages in the foot-note below.⁹

The statement in the concluding stanza as to Ikṣvāku having become steady on adopting the changed outlook towards the sense objects as advised is also significant and negatives the possibility of his having retired to a forest and implies that he continued even thereafter to attend to his duties as a king, just as Arjuna began to fight on hearing the advice of Śrī Kṛṣṇa and Rāma showed his readiness to accompany Viśvāmitra for the protection of his sacrificial ground and subsequently adopted the life of a householder.

7 It is very doubtful whether for this account the author of the *Yogavāsīṣṭha* had depended upon a tradition derived from another earlier source because it is quite clear that he had drawn largely upon the *Mahābhārata* and the *Mārkaṇḍeya, Viṣṇu and other Purāṇas* for the names of the characters in the nearly 4 dozen Ākhyānas and Upākhyānas contained therein, upon the *Mānuī and other Tantra works* besides the *Gauḍapāda Kārikā* for its main doctrine and even on some classical works such as the *Meghadūta* and *Varāgya-śataka* for the models of his descriptions etc., and above all, there are scores of stanzas and half and quarter stanzas in the *Arjunopākhyāna*¹⁰ which appear to have been borrowed from the *Bhagavadgītā*, as shown by me at length in my paper on "Yogavāsīṣṭha and Bhagavadgītā" read at the first Delhi session of the I P Congress in December, 1936. On the other hand there are certain episodes such as that of the Akāśaja in the *Utpatti-prakarana* which appear to have been the inventions of the author, and some such as that of Śikhidhvaja in the *Nirvāṇa*, whose characters, though appearing to be historical, cannot be traced to any known source. I have however mentioned this dialogue between Manu and Ikṣvāku because its contents seem to support the statement of the author of the *Gītā* that the Karma-yoga tradition had been transmitted by Manu to Ikṣvāku.

9 Cf B G IV 20-21 and L Y V VI 13 99-100, B G. XII 15 and L Y V VI 13 103, B G III 27-28 and L Y V VI 13 51-52, B G IV 41-42 and L Y V VI 13 53, B G XVIII 14-16 and L Y V VI 13 76, B G XVI 14-16 and L Y V, VI 13 85, B G. XI 54, and L Y V VI 13, 109 and so on.

10 L Y V VI 5 which is an abridged version of that contained in Y, V, VI/1. 52-55.

III.—Partial clarification of its subsequent development in the *Gītā* itself, and corroboration thereof by accounts in other works

8 The first stanza in chapter IV of the *Gītā* narrates the transmission of the Karma-yoga tradition for two generations only. The second therein says only roundly that the said Yoga thus handed down from generation to generation was known to the royal sages but that after the lapse of considerable time the tradition about it was broken, and the third says that it was revived by Śrī Kṛṣṇa when he imparted the knowledge thereof to Arjuna because he was his devotee and friend. It is therefore a point for investigation who were the royal sages who had kept alive that tradition for a long period after the death of Ikṣvāku. As to that the *Gītā* itself contains at another place¹¹ a statement that "Janaka and others" had attained "Samśiddhi" by Karma itself. We cannot however get from that much definite information even as to one individual because "Janaka" was the family name of the kings of Videha from Mithi onwards according to Patgiter¹², who relies for that statement on *Pāy* 89 23 and *Brahmāṇḍa* III 64 24, and cites the instances of several named individual kings of that dynasty who have also been called by the generic name "Janaka" there and in the *Mahābhārata* and the *Viṣṇu Purāṇa*¹³. We also know that the father of Sītā, whose personal name was Śradhvaja has been called "Janaka" several times in the *Rāmāyaṇa*. With regard to all the kings of Videha having their capital at Mithilā, founded by the said Mithi¹⁴, the *Bhāgavata Purāṇa* says¹⁵ that all those kings of Mithilā were well-versed in the "Ātmavidyā" (Science of the Self) and free from the "Dvandvas" (pairs of, opposites such as attachment and hatred) through the grace of the Yogesvaras. The Yogesvaras there referred to are the 9 of the sons of Rābha, the Ādinātha or first Tīrthakara of the Jains, whose names were Kavi, Hari and others as given in another Skandha of the same *Purāṇa*, where it is also stated that the king of Mithilā whom they had instructed in the *Bhāgavata* Dharma was Nimi, son of Ikṣvāku¹⁶. Here then we have a partial corroboration of the statement in the *Gītā*. It cannot be said to be a complete one because Nimi, though a son of Ikṣvāku, had not come to know Karma-yoga from his father but from the Yogesvaras, who were Kṣatriyas who had devoted their lives to the realisation of the true self of man and to the good of mankind by imparting knowledge there-

11 B G III 20

12 Ancient Indian Historical Tradition, p 95, f n 5

13 Op cit. f n's 6-13

14 Bh Pu IX 13 13

15 Op cit IX 13, 27

16 Op cit XI 2 15-27 read with IX 13 L

of and of the means for its realisation to the deserving. That it was Karma-yoga, not Jñāna-yoga which emphasises the necessity of physical renunciation, which they had expounded to the King is evident from the nature of the questions and answers recorded in the *Bhāgavata*¹⁷, and from the concluding remark of the sage Nārada, who had narrated the dialogue, to the effect that "on hearing the exposition of the Bhāgavatā Dharmas the king accompanied by his family priest adored the sages and that thereafter the Siddhas disappeared into an inner plane while those present there were looking on and that the king having followed the Dharmas (rules of conduct) attained "Paramā Gatiḥ". The general statement that the Kings of Mithilā were all well-versed in the Ātmavidyā is also borne out to a certain extent by the occurrence of dialogues on philosophical topics between Janakas of the names of Kartā, Vasumāna, the father of Devarāta, Devarāta, Dharmadhvaj and a king of Videha who had become the instructor of Śuka Yogi, because before retirement he had been advised by his father to go and meet the king, given in the Mokṣadharmā of the *Śānti-parvan*¹⁸. From amongst those, two of the Janakas whose personal names have not been given but who appear to be the father of Devarāta and he himself, who were contemporaries of Yājñavalkya, are mentioned in the *Bṛhadāranyaka Upaniṣat*¹⁹. And Pargiter mentions²⁰ that there are stories about several of the Janakas in the *Viṣṇu Purāṇa*, *Garuda* and others. From these sources then it is clear that proficiency in the Adhyātma-vidyā had been inherited by the descendants of at least one of the sons of Ikṣvāku.

9. It is not clear to me who except two were the other Aikṣvākas who exerted themselves to keep alive the tradition and who were the other Kṣatriyā rulers meant to be understood to be included in the same category as the Janakas. The one exception from amongst the Aikṣvākas is that of Bṛhadratha, in the *Maitrāyaṇī Upaniṣat*²¹, wherein there is an account of the teaching imparted to him by the sage Śākāyanya and the other is that of Rāmacandra to whom, according to the *Yoga-vāsiṣṭha*, the sage Vasistha, who was his contemporary, had expounded the Adhyātma-vidyā.

17 Op cit XI 2 15 to 5 42

18 Op cit XI 5 43-44

19 MBH XII 3 130, 137, 138, 146, 148 153-54.

20 Bṛhad An Upa III 1-9, IV 1-4

21 AIHT p. 95 f n 5, p 96 f n's 5-13.

22 Mai Upa 1-5

IV—Other accounts in the *Upaniṣads* of Brāhmaṇas approaching Kṣatriyas for instruction in the *Adhyātmavidyā*

10 It is remarkable that the instructors of all the Videhas except the first were Brāhmaṇa sages, there being Vasiṣṭha in the case of Karāṇa, Bhṛgu in that of Vasumāna, Yājñavalkya in those of Devarāta and his father, Pañcaśikha in that of Dharmadhvaja and Vyāsa in that of his contemporary Janaka. It is therefore not proper to take their instances as supporting the statement in the *Gītā* as to the tradition having been carried on by the Kṣatriyas amongst themselves. There are however some instances in the *Upaniṣads* of the opposite character: i.e. to say, instances of Brāhmaṇas, versed in the Karma-kāṇḍa but totally ignorant of Brahmanavidyā and Adhyātmavidyā approaching royal sages for instructions on topics connected with the latter on the ground that they had been thinking about them. Thus for instance, there is that of Pravāhana Jaivali in the *Chāṇḍogya* and *Bṛhadāraṇyaka*²³, that of Asvapati Kekaya in the *Chāṇḍogya*²⁴, that of Ajātaśatru Kṛśya in the *Bṛhadāraṇyaka* and *Kauṣītaki*²⁵ and that of Citra Gārgyayana in the latter²⁶. These are no doubt stray instances and it is not possible to determine with any degree of confidence in which age those Kṣatriyas lived and whether or not they were in any way related to one another and who were their ancestors. What they however help to determine is that whereas many of the Brāhmaṇas, though learned in the Vedas and acquainted with the sacrificial rites, were not able to solve the problems of metaphysics which others put to them or which arose in their own minds, Kṣatriyas were able to do so at some period in the development of philosophical speculation. The fact that Uddālaka Āruṇi, who later on evolved²⁷ the famous Mahāvākya "Tat tvam asi", which is one of the four such formulas on which the Vedānta doctrine of the identity of the individual with the supreme soul is based, who also established the equally important Vedānta doctrine that which exists could not have been produced from that which did not exist and that the reverse of it only can be true²⁸, and who acquired the miraculous power implied in the account of the Man-

23 Chān Upa I 8-9, V 10 Bṛhad Ā Upa VI 2

24 Chān Upa V 11

25 Bṛhad Ā Upa II 1-3, Kauṣī B Upa IV

26 Kauṣī B Upa I-II

27 Chān Upa VI 8-15

28 Op cit VI, 2

the doctrine²⁹ was once ignorant of the reason for and course of transmigration and of the Pañcāgni-vidyā³⁰, which formed part of the Karma-yoga and had therefore to go to Pravāhaṇa Jaivali to learn it, and also of the true nature of the Vaiśvānara³¹, for learning which he had to go to Aśvapati Kekaya. Above all, it is very significant that Jaivali reminds Gautama Uddālaka before instructing him that the said Vidyā had never before been communicated to the Brāhmaṇas, the Kṣatriyas alone having command over it in all the regions³².

V Concluding remarks

11 It is thus apparent from the above investigation that the assertions contained in stanzas 1-3 of chapter IV of the *Bhagavadgītā* as to the origin and transmission of the Karma-yoga doctrine for a long period amongst the Kṣatriyas alone are borne out substantially by the ancient Paurāṇic and Vedic literatures. The further assertion therein that some time prior to the time of Śrī Kṛṣṇa or to that of the composition of the *Bhagavadgītā* the tradition had become interrupted also appears to have been borne out by the fact of some of the Janakas and Bhadrathas being required to take instructions therein from Brāhmaṇa sages. Lastly, the inference of Garbe³³ that this break must have occurred between the times of Buddha and Patañjali cannot be deemed to have been born out by the said evidence because King Bhadratha, who was instructed by Śākāyanya, after he had renounced his kingdom according to the *Mātrāyaṇī Upaniṣat*,³⁴ must be the well-known founder of the Bhadratha dynasty and because even the last of the Bhadrathas, of whom Jarāsandha, contemporary of Śrī Kṛṣṇa was one had preceded the advent of the Śaśunāga dynasty on the throne of Magadha, and Bimbisāra and Ajātasatru of Magadha were the contemporaries of Lord Buddha.³⁵ The said inference also appears to be not well-founded when we remember that the time of decadence of the doctrine, which the author of the *Gītā* has been referring to, is one prior to the age of Śrī

29 Bhṛad Ā Upa VI 3

30 Chāh Upa V 3 10

31 Op cit 11-24

32 Op cit 3.3.

33 Introduction to the German translation of the *Gītā*, translated into English by N. B. Udgar, p 33

34 Māi Upa I 1

35. History of Indian Literature by Winternitz, Vol I, pp 474, 524; Outline of Ancient Indian History by R. C. Majumdar, p 92

^A Kṛṣṇa and the Pāṇḍavas, who obviously lived long before Lord Buddha. That time therefore goes beyond 11th to 15th B C at least. Which it must have been cannot be determined without going at length into the history of the Bhāgavata religion, whose origin goes back to the age in which were composed some of the hymns in the 10th Maṇḍala of the Rgveda, as shown by me in my paper on that subject and on the origin of the Jain religion³⁶

(43) VRTTI OR PSYCHOSIS

by

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The present paper deals with the doctrine of psychosis, as upheld by the advaitins. *Agam*, it deals, not with all kinds of psychosis, but only with that involved in ordinary perception. Psychosis further is to be understood in the sense of the normal function of mind, not in that of the abnormal. In short, this is a paper on epistemology.

In spite of a healthy realistic epistemological attitude on the whole in their doctrine of illusion, the advaitins give also a psychological explanation of perception. They are not prepared to treat the object of illusion as a mere object of imagination, not even as an object remembered, but as an object having a peculiar kind of existence called the *anuvacanīya* or inexplicable. Yet they say that, in perception, the *vr̥tti* of the internal organ (*antahkaraṇa*) goes out to the object and takes its form, which is known as the object. Again, when the question is raised about the relation between the *vr̥tti* that assumes the form of the object and the object whose form is assumed by the *vr̥tti*, they say that it is *tādātmya*, which, when properly translated, would mean identity in self or essence. Hence it becomes difficult to understand how a psychological process can be identical, even in essence or *ātmyam*, with the object, which we regard as physical. Hence some amount of psychologism appears to have entered the epistemology of the advaitin, which one may find unjustifiable.

But this unjustifiability is only apparent, for no one would say that the problem of truth does not have its psychological side as well. Perception involves the workings of the senses and mind, and so the admission of the role of these psychological processes would not turn one's epistemology into psychology. The advaitins themselves are not willing to turn their epistemology into psychology, as shown by their theories of illusion.

What could they mean then when they say that the *vr̥tti* takes on the form of the object? Are we to understand that there is an object with all its qualities existing independently of the *vr̥tti*, and is contacted

by it for taking the form? Indeed, the *advaitins* are not clear on the point. Yet their realism obliges them to say that there is an object independent of the *vr̥tti*.

Should we then interpret the *vr̥tti* as taking an *objective form* rather than the *form of an object*? In the former case, the form is psychological but with an objective intent, and in the latter case, there is already an object with a form of its own to be assumed by the *vr̥tti* different from the object and its form. We know that the qualities supposed to belong to the objects do not *completely* belong to them and that the qualities, though attributed to the objects and not to the mind, are not *completely* independent of the mind. So if the object with its qualities is, in a sense, a product of the mental process or *vr̥tti*, it would be less untenable to say that the *vr̥tti* assumes an objective form than to say that it assumes the form of an object inclusive of its qualities. For, if the object, in some sense, is a product of the *vr̥tti*, in that sense it cannot be independent of the *vr̥tti*, and so far it would be unreasonable to say that the *vr̥tti* assumes the form of the object, which is other than itself.

But if the form of the object is not other than the *vr̥tti*, the very foundation of realism would be lost. If this objection is true, we should have to say that the object with its form exists independently of the *vr̥tti* and the *vr̥tti* assumes the form of the object.

How then is realism to be defended, while admitting the role of *Vr̥tti*? The *advaitin's* answer can be found in their doctrine of the dream. In the dream the *vr̥tti* divides itself into the subject and the object. The subject possesses the dream body, and through it sees the dream object. And so long as the subject passes through the dream, he does not feel that it is a dream and a mere fabrication of mind. But when he comes down to the waking state, he realizes that both his dream body and his dream objects were the products of his mind, that is, of its *vr̥tti*.

The importance of dream for epistemology has not yet been fully recognised. The feature of dream that is of significance in this connection is that, though the objects are products of the *vr̥tti*, so long as the dream lasts they are not experienced as imaginary and subjective, but as independent of the dream subject and affecting it in spite of itself. That they are not independent of the mind is realized by us only when we come out of the dream. Nay, there is something more, not only the dream object but also the dream subject is a product of the *vr̥tti*, and both are the products of the same *vr̥tti* splitting itself into the subjective and the objective poles of dream experience. And this fact is realized by us when dream is transcended. The dream is subjective not from the stand-point of the dream subject but from the stand-point of that of the waking consciousness: the mind of the waking subject then is the unity of the dream subject and dream object.

Can we explain waking experiences also in a similar way? The *advaitin* holds that we can and should. Just as the underlying unity of the duality of the dream subject and dream object is realized by us in the *vṛttis* of the waking subject, the unity underlying the duality of the waking subject and its object can be realized at a still higher level, which has therefore to be postulated. A spontaneous *vṛtti* breaks itself up into the subjective and objective poles of experience at the waking level also. Just as the underlying unity of the dream duality cannot be generally realized at the dream level itself, the unity underlying the duality of the waking consciousness cannot generally be realized at the waking level itself. This is an implication of the *vṛtti's* spontaneity. That is, if the subject of the waking consciousness knows that its mind is creating the form of the object, then the object will cease to be a perceptual object and becomes an imaginary one. When we say that the *vṛtti* belongs to the subject, we do not mean that it is worked by him deliberately, but that it works *through* him.

The *vṛtti* and the *antahkaraṇa* to which it belongs are generally regarded as belonging to the body, the subject, the person or the centre of experience. But there are serious ambiguity and vagueness in all these expressions. The very word *antahkaraṇa* is misleading. It means the inner sense but inner to what? we tend to jump to the conclusion that it is inner to the body. It was this tendency that led to the location of the mind in the pineal gland, the heart etc. For a similar reason the *Naiyāyikas* treat mind as atomic, capable of flying with infinite speed from sense to sense within the body. But we should not forget that, according to the *advaitin*, mind is *vibhū* (all-pervasive) and not limited to the body. Then how can an all pervasive entity be inner to the body? It would be truer to say that the body is inner to the mind or *antahkaraṇa*. Here again we have to say that just as a self-same mind comprehends both the dream subject and the dream object, a self-same mind comprehends both the subject and object of the waking consciousness also.

It is this spontaneity of the *vṛtti* and transcendence by the *antahkaraṇa* of the physical body, with which the subject is generally associated, that enable the *advaitin* to retain the objectivity of the object of perception and its independence of the subject associated with the body. That is, the subject associated with the body is not free to give whatever form it likes to the object, the form is given to the subject by the *vṛtti* working *through* him. The objective existence of the object is forced on him; he has no control over its existence, otherwise, perception would not be different from imagination.

We have next to ask the question if the *vṛtti* working through a certain individual divides itself into the subjective and objective forms, and then appears to the individual as an object, why is that object seen by another individual as the same object seen by the first individual? To answer this question, we have then to postulate not only a unity underlying any subject and its object but also a unity underlying such unities.

Such a unity of unities is postulated by the Advaita in accordance with the *Māṇḍūkya Upaniṣad*. It is the cosmic person, which again has, like the individual, the three states of waking, dream and deep sleep, called respectively Virāt, Hiraṇyagarbha, and Īśvara. Virāt is the cosmic unity working through the individuals in their waking state, Hiraṇyagarbha is the same working through the centres in their dream state, and Īśvara again the same working through the centres in their deep sleep, in which all the *vāsanās* and *samskāras* lie latent.

We may summarize as to how the advaitin retains his realism, while yet treating the objects as due to *vytti*. First, though the *vytti* belongs to him, it is not worked by him, but works *through* him. So it is different from imagination, which is worked by him voluntarily. *Vytti* forms images, if by images we mean the forms possessed by the objects. It has, therefore, something in common with imagination. In fact, imagination also is a form of *vytti*. But the peculiar objective attitude we have in perception is lacking in imagination. In imagination, we do not feel that the object is forced upon us, but rather we create the object with our imagination, which is a voluntary power. The *vytti* of perception assumes a peculiar individuated form, not at the choice of the individual, but even in spite of him. Secondly, even the spontaneous *vytti* of the individual assumes not merely an *objective form* or a form towards which the individual adopts an objective attitude, but also the *form of an object* which means that there is a factor controlling the activities of even this spontaneous *vytti*, and is supplied by the principles of Virāt, Hiraṇyagarbha and Īśvara.

So far as the spiritual atmosphere of the Advaita is concerned, the above account of the *vytti* is consistent and reasonable. But one may ask: Why should the spontaneity of the *vytti* of the individual be explained in terms of spiritual entities like Virāt, Hiraṇyagarbha and Īśvara? One may as well say that this spontaneity is natural or due to Nature. But then this is a question of the spiritual versus the naturalistic views of the universe, and to answer it we have to go beyond the scope of the present paper.

XIII — TECHNICAL SCIENCES SECTION

(44) INDIAN ART AND IDEOLOGY

by

SRI ASIT K HALDAR

The historians and art-critics of the West had to acknowledge that "Indian art had fallen into undeserved neglect in the Victorian Era" and a true appreciation of its spiritual meaning was due to the work of three pioneers—E B Havell, Anand Coomarswamy and Dr Abanindra Nath Tagore. As regards the apathy of the early European art-critics, Professor Wilkinson writes "the main reason for this is simply that Europe would not lift its heavy eyes and look beyond its borders" (*vide* 'Indian Art'-essays by H G Rawlinson, K de B. Cordington, J. V S Wilkinson and John Irwin 1948). Another reason for such misunderstanding, he points out, "it was difficult for the European to see with Indian eyes without Indian guidance. Indian paintings were accordingly under-estimated and misunderstood."

Dr Coomarswamy and Havell were hardly understood by our Indian scholars of old generation and they never could take their works as authoritative versions. Among a few others, who took up their pen in India, were those who looked at it as a part of the national awakening and as such found an opportunity to make the selves known by advocating renaissance in Bengal. They in fact looked at the outer fringe of Indian art and began writing on it in a scholarly manner without understanding much of its inner meaning and ideology. This accounts for the utter negligence by our countrymen of the good work done by Dr Abanindra Nath Tagore and his pupils for over quarter of a century. We now notice that some of our modern artists, (like the artists of the early Victorian Era) have again begun to brush aside the traditional art of India to achieve something new by deliberately imitating the Surrealist, or Dada School of Art in modern Europe. Tradition to these artists means imitation of the past and as such intrinsic value of the past experience lost all significance to them. When we praise Kālidāsa we should know how much he was indebted to Vālmiki for producing his epoch-making 'kāvya'. Indian art which continued for over two thousand years, up to the early 19th century in Cochin, Travancore and also subsequently thrived in the folk-art of Bengal up to the beginning of the 20th century, received a great blow and lost its distinctive ideology and dignity in the hands of our so-called

modern artists and art-critics. After Havell and Coomarswamy, we have unfortunately got no one to throw more light on the meanings and vitality of traditional art and possibilities of its adaptation to suit the modernist's outlook.

If we, on the other hand, trace the development of European art, we would see that it continued for a long time (after Gothic and Byzantine period) developing realistic aspect of pictorial composition in a most scientific manner with multifarious Christian romantic conception. With the advent of photography and the two successive wars, the ideology of European art, painting and sculpture lost all its charm due to the scientific approach in all sphere of life's activity. Europe left its pure form of art of painting long ago in Gothic and Byzantine art. A modern European art-critic, Maurice Dennis describing the ideology of some of the modern art of Europe unwittingly defined pure form of traditional Indian painting and said, "a picture is a plane surface covered with colours assembled in a certain order." Indian art does not differ fundamentally, but only when he advocates that it should not convey any emotion, romanticism or traditional bias. According to another art-critic of the West, Claude Jannot, "the painters of Europe have tried new experiments, taken lessons from the East and from Africa and turned towards the middle ages."

According to Indian conception, a painting 'citra' literally means a creation which evokes surprise ('Āścarya'). Therefore it never meant to be a photographic likeness of Nature. Moreover to understand art of both Oriental and Occidental countries in their true perspective, we should know about their historical development and ideologies. Art developed along with the increase of interest in life and growth of culture. Art, like religion, therefore can never be devoid of life's ambition and as such it is impossible to make it secular. Fundamental differences of Oriental and Occidental art therefore lies in their respective approach. Secular and personal art can only appeal to cliques and like fashion can disappear, but a hieratic art unites a whole race in one spiritual foundation. In this respect what Hindu-Buddhist and Christian art did to Asia and Europe can well be ascertained through their continual achievements of several centuries. The inner significance of the religious form of Oriental art can be explained through their multifarious examples. Hokusai, a great Oriental artist (of Japan) explaining the function of an artist said that he must identify himself with his subject which he paints in a spiritual sphere, and it should be an insult to credit him with observation, for to observe, implies a separation from that which is observed. It is likewise a test of art, that it should enable spectator to forget himself and to become its object, as he does in dreams. But this procedure is not really a short one. "Only when", he said, "I was seventy-three had I got some sort of insight into the real structure of Nature, at the age of eighty shall have advanced still further, at ninety I shall grasp the mystery of things; at a hundred I shall be a marvel and at a hundred and ten every blot and every line

from my brush shall be alive " This mystic experience bears the 'reality'-the Eternal truth, which has been explained in Hindu-Buddhist philosophy. Oneness of things was felt in 'ākāśa'-(space) and in 'śr̥ṣṭi'-(matter). Artist can feel oneness with the object he depicts in his works, provided he can understand the symbolism and ideology which framed the whole structure of our ancient Indian philosophy.

Indian artists never ventured to copy Nature realistically and therefore sometimes invented awe-inspiring symbols which a man could hardly visualise through his senses. In 'Bhagavad Gita', the *Viśva-rūpa*, is an artistic conception of the 'Virāṭa-Purusa'—the infinity, ever expanding all permeating force,—the abstract and absolute truth. Symbols are concrete expressions, much easier to disseminate the spiritual value in human mind. The ceremonial symbols of Paurāṇic types were evolved to convey more meaning in a greater vividness within a simple structure. Indian mythology with artistic symbolism can claim much scope for concrete interpretations, of human mind. Rossetti or Blake, however strong they may have been in their allegorical conceptions, they had to invent deliberately symbolism of their own to express respective mental images through paintings. But an Indian artist can express such allegorical meanings in their work provided he can utilise symbolisms after understanding them from common ritualistic objects, expressing multifarious aspects of manifestations of divine spirit. These symbolisms had sound meanings and were understood by the man in the street, but due to our secular form of general education and also for the unwillingness on the part of the orthodox priests to explain, their inner significance remained a closed chapter for us. Otherwise infinite variety of allegorical and abstract form of original paintings, with the back-ground of high-class scientific education of the artists were possible. If we have to live as a nation, we shall have to thrive just as other nations of the world with their respective cultural heritage and are genuinely proud of their distinctive art tradition and its ideology. Some of them are making experimental efforts to bring about a solution for a secular form of art. In all these diverse outlook of the nations blossom variety of art-forms, just as the flowers of different land thrive in their own particular soil. Such unity in diversity can be traced all over the world in music, painting, dancing, sculpture, architecture and also in languages, physiognomical character and dresses. We all can tolerate and understand their value and respect them. Similarly our own distinctive culture, which has got a great traditional background, cannot be ignored.

All ceremonial symbols convey more meaning in a concrete way and with greater vividness than in any other verbal formulae. Symbols are languages much easier to understand and learn in order to express the spiritual reality through them. Some aspect of the divine can be clearly defined. In India such symbols (*Māṅgalika*) are to be found in abundance. 'Śaṅkha' (conch) 'Cakra' (wheel) and 'Padma' (lotus) and 'Vajra' (thunder) are constantly employed in both art and religion. Of

all symbols the wheel of a chariot, which is the emblem of all progress, took great significance in both art and religion. The kings and priests were called 'Chakravarti'. Sorrows and pleasure of life have been constantly compared to a wheel movement. The chariot stands for the psycho-physical vehicle as which or in which according to our knowledge of 'who we are' we live and move. The steeds are senses, the reins their controls, the mind the coachman and the spirit (Ātman) the charioteer (Sārathi). Lord Kṛṣṇa preached 'Bhagavad Gītā' standing on a chariot. Buddha turned his wheel of Eternal Law Divine (Dharma). In early Indian art when making images of Buddha was forbidden, the wheel took its place to symbolise his dynamic teaching. Aesthetic and religious experience burst forth with an exuberance of manifestations through the symbolic representation of the wheel in ancient India. The "Svastika" symbol (though invented much earlier than Hindu Buddhist civilisation) took root in art and religion as it also came from the wheel pattern. In this pattern the infusion of 'Puruṣa' (energy) and 'Prakṛti' (matter) is expressed in two opposite curvatures out of which all creation was possible. In another way, the constitution of worlds and individuals is compared to a wheel in India. We therefore find that early Indian art, in caves and temples, human figures and numerous scenes of life carved and painted, bore this effect of the wheel, and a rhythmic and dynamic wave persisted. It can easily be traced in the composition of sculptural panels and in paintings. A warm current of mystical consciousness, the forces of the 'wheel of life', can be observed in all Buddhist Hindu art. The 'wheel-order' is evident in the circular composition, the gestures of the 'Kṣapa-bhāṅga' and 'Ati-bhāṅga' poses of the human figures of Ajanta, in the Bagh caves, Sanchi and Bharut paintings and sculpture. The curve of the limbs and poses of the figure apparently indicate the wheel movement which was ultimately adopted in all Hindu Buddhist art of the Asiatic countries. Khotan, Miran, Tarfan to China, Java, Cambodia and Japan, through the infusion of the Mahāyana Buddhist religion, in early days.

In this way, Indian artists were rich in symbolical motifs in art and not isolated examples like Rossetti, Blake and few others to evoke symbolical and spiritual meaning deliberately. Artists of India could therefore afford to be visionaries and mystics. The central abstract and spiritual aspect of all undifferentiated creatures of this earth have been defined by them through multifarious symbolism. The central philosophical ideals found definite scope in visual art of this country. We can find this ideology of Indian art through the analysis of the inner spirit of human mind and its nature as described by the Indian sages. According to the Hindu religion, which primarily aimed at philosophy the creative power of God Eternity is 'Māyā' ultimately transformed itself into 'Kāma' (desire) and 'Sahkalpa' (determination), which are essential aspects of all human activities. 'Prakṛti' (Nature) consists of three, distinctive forms of virtues (Gunas) and all human beings are subject to their influence, they remain active in the psychological sphere in

'Sattva'-purity, 'Rajas'-activity and passion, 'Tamas'-apathy and darkness

According to Bhagavad Gītā, 'Sattva', 'Rajas' and 'Tamas' are nature-born-'guṇas' (virtues), which bind fast in the human body of which 'Sattva' forms its stainlessness, luminous and healthy expression bound by attachment to wisdom. Whereas, 'Rajas' having the nature of passion, is the source of the attachment to the thirst for life, that binds the dweller of the body by the attachment for action, but 'Tamas' born of unwisdom, indolence and sloth. In other words, 'Sattva' attaches to bliss, 'Rajas' to action, and 'Tamas' having shrouded wisdom is attached, on the contrary, to negligence. When the wisdom light streams forth from all gates of the body, then it may be known that 'Sattva' is increasing. Greed, outgoing energy, undertaking of action, restlessness and desire these are born of the increase of 'Rajas', darkness, stagnation and negligence as well as delusion are born of increase of 'Tamo-guṇa'. All artists and poets of our country observed these ideologies in classifying their art and literature. I had the good fortune of meeting the last of the indigenous 'Pat' artists (Folk artists) of Kalighat (Bengal), who used to classify their works in the same manner. All paintings depicting Gods and Goddesses were classified by them as work of 'Sattva-guṇa'. Rajoguṇa type of paintings were generally birds, animals, fish or a lady in toilet, etc., and 'Tamo-guṇa' type pictures were unhappy married couple beating each other, a demon devouring a lady and such other hideous scenes. If we analyse the art of Europe through our ideology, all types of Biblical paintings including Madonna can be classed as 'Sattva-guṇa' type of work, all landscape and portraits as 'Rajas' and all ultramodernist's experiments in art in Europe, which contained the element of pride and destruction, can be classed as 'Tamas' art. These reactionary art-forms obviously originated due to the two successive world wars.

We can now, according to the 'Sanskrit Kāvya-Alaṅkāra Śāstra' divide these three elementary virtues (guṇas) in nine different types of Rasas 'Bhāvas'.

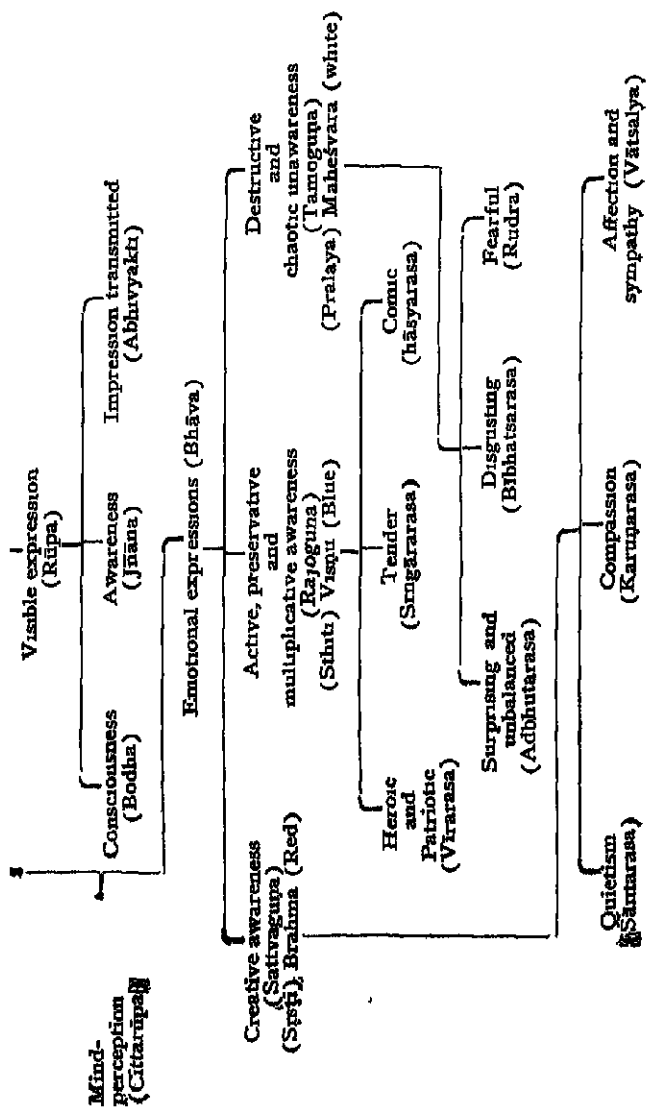
Sattva-Guṇa essentially contains the following three virtues — (1) 'Śānta-rasa' (the quietistic) which brings peace in mind with the philosophical outlook on life, (2) 'Karuṇa-rasa' (the compassion) evoked through the death and calamity of the fellow-beings, (3) 'Vātsalya-rasa' (affection for all creatures)

Rajoguṇa contains — (1) 'Vīra-rasa' (the heroic expression and courage with which people fight for their country, patriotism, charity and all other works containing ethical morals), (2) 'Śṛṅgāra-rasa' or 'Ādi-rasa' (the Tender) which evokes love in man and woman essential for biological reproduction, (3) 'Hāsya-rasa' (provoking laughter and humour)

In *Tamo-Guṇa* we find -- (1) 'Adbhuta-rasa' (surprising and unbalanced element in our mind), (2) 'Bībhatsa-rasa'—(the disgusting), (3) 'Raudra-rasa' (the fearful expression). These three Rasas are all psychological unsophisticated and primitive expressions of a child or a cave-man. It contained anger, pride and destructive elements. No artist can therefore escape from the above mentioned 'guṇas' and 'bhāvas' whether he prefers modernist ideology of Europe or spiritual abstractness of Indian Art. Vālmiki wrote about them in his epic 'Rāmāyaṇa' explaining the aim and object of his 'kāvyā'.

The Artists of ancient India never considered that reality of existence is based on its apparent seed of origin. It went further to the absolute—the centre-point of the wheel of life. In one of the Ajanta frescoes a wheel of life is depicted in which all aspects of human life and activities are shown between the axles of it.

With the abstraction of various aspects (guṇas) of the life expression, civilised man invented many symbols and patterns of art. Of course, such symbols depend upon the range, depth and exactitude of his apprehension. He should have an analytical power to discriminate and a trained mind and habit to hold the sequence of individual definitions in thought and imagination, compare them with each other, determine just where and how they focus sharp and clear meanings, ideals and attitude. The following chart may further explain it —



Sattva Imagination, i.e., bringing the image within. A very sensitive person can only possess such a faculty of experiencing paranormal phenomena and realise the supreme truth of "Self" (Ātmā). Psychic phenomena—phenomena of the soul are revealed to him.

All works of art done out of imagination, subjective, objective or abstract which bring peace.

Rajas. Focussed towards worldly activities and bringing materialistic gains.

All works of art with commercial objectives—landscape and portrait paintings included.

Tamas Representing unbalance of mind—vague, inchoate representations.

All art of primitive immature imagination, and perception.

(45) THE ORIGIN AND EVOLUTION OF GEYA NĀTAKAM.

by

MR. P. SAMBAMURTI

Concerts heard in India can be classified into —

1. Those belonging to the realm of pure music, and
2. Those belonging to the realm of applied music

In the former, music is enjoyed for its own sake, irrespective of the ideas contained in the sāhityas. A kṛti like *Koluvaiyunnāde* in *Bhairavi* rāga is enjoyed because of its admirable musical construction and the tāna style of development. When *Viṇā* or *Nāgasvaram* is played we enjoy the music in all its fullness. Instrumental concerts are concerts of pure music. Gānarasa or aesthetic pleasure is the feeling experienced on such occasions. In concerts of applied music, the music serves as a vehicle for the effective portrayal of the ideas contained in the sāhitya. The music in combination with the sāhitya produces the desired rasa. In applied music, music is used for a specific purpose. Music herein is only a means to an end and not an end by itself. Through instrumental music, solo or orchestral, it is possible within certain limits to create the nava rāsas and feelings like loneliness, forest life, detachment from the world, affection, mystery, repentance, tenderness and devotion. The Gēyanāṭakam or opera belongs to the sphere of applied music.

Concerts belonging to the sphere of applied music are many. The Kathā Kālakṣepam of the South corresponds to the Kītan of the North, this and the Bhajana provide examples of concerts of sacred music. In the purāṇa paṭhanam, the verses are sung to wellknown rāgas like *Kēdāragaula* and *Ānandabharravi* and they have a mass appeal. The Nṛtya Nāṭakam inclusive of the Bhāgavatamelanāṭakam, Kuchipudi Nāṭakam, Kūṭi Nāṭakam, Yakṣagāna and Kathakali come under applied music. *Bommalāṭam* (Puppet Show), *Nizhalāṭam* (Shadow Play), *Terukutty* (Vithi Nāṭakam or the Street Drama), are instances of folk plays wherein music plays a prominent part. In

Kummi, Kolāṭṭam, Pinnal Kolāṭṭam, Kaikoṭṭikali, gobbī, gaṭṭa and Rāsa some of the finest specimens of folk music can be heard. Recitals of Ballads, Warsongs and performances of martial music come under concerts of secular music.

Concert Parties are of the mobile or stationary type. A Nāgaswaram Party performing before a Deity in a temple procession, a tēvāra bhajana gōṣṭhī following the deity on such an occasion, a military band performing while marching are instances of mobile concert parties. A party of musicians performing in a concert hall and a dance performance in a theatre are instances of concerts of stationary type. Bhajanas when performed in mandirs or temples on Ekādaśī and other sacred days furnish examples of stationary concert parties. Bhajana parties going along the streets singing sacred songs furnish examples of mobile concert parties. These are concerts which can be given in open air and concerts for which a hall with good acoustics is required. The Saṅgita Mahal in Tanjore is an ideal concert hall. When one performs there, he is reminded of the pleasant acoustics of the famous concert hall Gewandhaus in Leipzig in Germany. There are open air theatres in Gnyee and other places in South India.

The Nāṭakam or Drama, Nṛtya Nāṭaka or Dance Drama and Gēyanāṭaka or opera are popular in all civilised countries. In the nāṭaka, the interest is principally in speech and action. In the Geyanāṭaka the interest is in speech, action and music. In the Nṛtya Nāṭaka the interest is in speech, action, music and dance. Music is an integral part of the Geyanāṭaka just as dancing is that of the Nṛtya Nāṭaka.

Nāṭakas and Nṛtya Nāṭakas have been in existence from ancient times. They were staged either in properly constructed theatres or in theatres improvised for the purpose. In a drama, the presence of music is just incidental. On account of its literary value, a Nāṭaka is also read and enjoyed. Recitals of Nāṭakas are also given. In the Gēyanāṭaka, the music forms a vital part of the play. The fullest enjoyment comes only when we witness an opera properly enacted and with proper musical accompaniments. On account of their musical and literary value sometimes even recitals of Gēyanāṭakas are given. Not infrequently a Bhāgavata takes up an opera and gives it as a musical discourse. His problem is simplified since the required songs and verses are there ready for him. In the history of Indian Music, Gēyanāṭakas come after the Nṛtya Nāṭakas, though strange it may seem. Gēyanāṭaka as an art form can emerge only when the art of music has been developed to a high degree of perfection. The art of dancing loomed large in ancient times. The terms Saṅgita in early times connoted Gīta, Vādyā and Nṛtya. It is only in later times, that

with the development of Music we find the art of dance treated separately and Saṅgīta taken to mean Gīta and Vādyā. Almost all the standard works written on music till the beginning of the 14th century had chapters on dance. The later works written on Saṅgīta dealt with music alone and not with dance.

The nucleus of Gēyanāṭaka is seen in the Gīta Govinda of Jayadeva. The Aṣṭapadi hymns of Jayadeva constitute ideal dance lakṣyas. Even now aṣṭapadis form the stock repertoire of prominent dancers. Works on the model of *Gīta Govinda* like the *Śrīvāṣṭapadī* of Śrī Chandrasekharendra Saraswati and the *Rāmāṣṭapadī* of Rāmakavi were written in later times.

The first work approximating to a Gēyanāṭaka to be written in Sanskrit is the *Kṛṣṇa Līlā Tarāṅgiṇī* of Nārāyaṇa Tīrtha (17th Century). In this work, the songs intended for being danced to are few. Such songs have invariably sequences of jātis or rhythmical Mnemonics. The works of the later composer, Meeraṭṭu Venkaṭarāma Śāstri (18th and early 19th Century) are all dance dramas. The great composer Tyāgarāja (1767—1847) attended these dance dramas staged in Meeraṭṭu and later developed the pure Gēyanāṭaka. The Gēyanāṭaka reached perfection in his *Prahlāda Bhakti Vijayam* and *Nowkā Charitram*. The former is an opera in five acts and the latter an opera in one Act. The ślokas, padyaś, Cūṭikā and the darus (Varnana daru, Svagata daru and Samvāda daru) figuring in these two operas make them highly enjoyable.

The *Nandanūr Charitram* of Gōpāla Kṛṣṇa Bhārati is a typical opera in Tamil. Works like the *Rāmanāṭakam* of Arupāchala Kavirāyar (1711-1776) and *Bhārata Nāṭakam* of Muthurāmakavirāyar may be produced as operas.

The Gēyanāṭaka is an indivisible music drama. Shorn of its music, the play will lose much of its charm. There is no prose. Beautiful songs and verses abound in them. Every character sings and acts his or her part. As the creation of rasa is important, only rakti rāgas capable of producing emotional effects are used in Gēyanāṭakas. The tālas used in them are of the simpler variety. Rare rāgas, complicated tālas and difficult saṅgatis have no place in Gēyanāṭakas. The pātra pravēśa darus of Bhāgavata mēla nāṭakas are absent in Gēyanāṭakas.

Whereas in Gēyanāṭakas, classical music of a vivid character with an occasional sprinkling of folk tunes is used, in Yakṣagānas Kuravanji Nāṭakas and Terukkūttu, folk tunes predominate. The sāhityas of songs in Gēyanāṭakas are simple and straight. Their meanings are readily understood. The choral accompaniment is a

necessity in nr̥tya nāṭakas but not in Gēyanāṭakas. A properly constituted orchestra, capable of producing tone-colour effects can provide an excellent accompaniment. Mukha gītas (overtures) can usefully be composed for Gēyanāṭakas. To write a good Gēyanāṭaka one has to be a poet, composer, dramatist, student of psychology and human nature, possess gifts at melody-making, have capacity for effective characterisation and conceiving musical dialogues and soliloquies and finally possess the sense to perceive how the whole thing will shine when produced on the stage. This accounts for the paucity of Gēyanāṭakas.

(46) AIDUKA

by

DR PRIYABALA SHAH

The word Aidūka is explained in Amarakośa as कुड्य "कुड्यं यदन्तर्गते कौकिलम् (2-2-4) that which has bones in its interior. Monier Williams Sanskrit—English Dictionary equates Aidūkā with Buddhādūka and compares it to a Buddhist Stūpa. The late Dr K P Jayaswal also in his "History of India (150 A D to 350 A D)", while discussing the passages from Mahābhārata (Vanaparva Ad 190) mentioning Aidūka takes it to mean a Buddhist Stūpa.

This identification, however, cannot be accepted in the light of the description of Aidūka given in Visvudharmottara (Khaṇḍa III, Ad 84). This Purāṇa (circa 500-700 A D) after describing different deities as various aspects of Vaiṣṇavī Trīmūrti in the preceding adhyāyas, devotes a whole adhyāya to its description. This description, which I shall discuss later on, leaves no doubt that Aidūka was a Brahmanical structure of worship. It would, therefore, be interesting to find out the origin or proto-type of Aidūka in Vedic literature.

The explanation of the mistaken identification of Aidūka with a Buddhist Stūpa must be sought in the probable similarity of their shape. The origin of stūpas is traced to the tumuli or sepulchres raised over the dead and containing the relics of the dead. (History of Indian and Indonesian art by Dr A K Coomaraswamy, p 30)

As I mentioned in the beginning, according to Amarakośa, Aidūka means a Kuḍya which has bones in its interior. This goes to prove that Aidūka and stūpa had similar purpose. We should, therefore, try to find out whether there is anything resembling tumuli or sepulchres in Vedic literature.

In Śatapatha Brāhmaṇa, we find discussions about various things pertaining to Śmaśāna or burial mounds. As this is a matter bearing on our subject I quote below relevant passages from that work pertaining to the disposal of the dead.

अथारमै कड्याण कुर्वन्ति । अथारमै दमयान कुर्वन्ति । गृहान्वा प्रक्षन्ति वा ।

चतुः शक्तिः । देवाश्चासुराश्चोभये प्राजापत्या विश्वस्पर्धन्तः । ते देवा असुरान्सपत्नान्-
 म्नातृभ्यान्विश्योऽनुवन्तः सेऽदिकाः पराभवस्तस्माद्या दैव्यः प्रजाश्चतुः शक्तीनि ताः
 रमयानानि कुर्वन्तेऽथ वा असुर्यः प्राच्यास्त्वद्ये स्वपरिमयद्वयानि सेऽनुवन्तः के
 नाभिर्द्वयः - - - - ।

अन्तर्धायी द्वैके निवपन्ति । देवाश्चासुराश्चोभये प्राजापत्या अस्मिँक्षोकेऽस्पर्धन्तः । ते
 देवा असुरान्सपत्नान्मातृभ्यान्विश्योऽनुवन्तः तस्माद्या दैव्यः प्रजा अनन्तर्हिताभि
 ता रमयानानि कुर्वन्तेऽथ वा असुर्यः प्राच्यास्त्वद्ये स्वान्तर्हिताभि ते अन्वा
 स्वयस्तिवत्॥

Julius Eggling translates the above passages as follows—

'They now do what is auspicious for him. They now prepare a
 burial place (Śmaśāna) for him to serve him either as a house or a
 monument' (K XIII Ad 8 B I Vol 44 Page 421)

'Four-cornered (is the sepulchral mound) Now the gods and the
 Asuras, both of them sprung from Prajāpati, were contending in the
 (four) regions (quarters) The gods drove out the Asuras, their
 rivals and enemies, from the regions, and, being regionless, they were
 overcome wherefore the people who are godly make their burial places
 four-cornered, whilst those who are of the Asura nature, the Easterns
 and others (make them) round, for they (the gods) drove them out
 from the regions' (S B E Vol 44, p 424)

Now some bank up (the sepulchral mound) after covering up
 (the site) The gods and the Asuras, both of them sprung from
 Prajāpati, were contending for (the possession of) this (terrestrial)
 world The gods drove out the Asuras, their rivals and enemies, from
 this world, whence those who are godly people make their sepulchres,
 so as not to be separate (from the earth), whilst those (people) who
 are of the Asura nature, the Easterns and others, make their sepul-
 chral mounds so as to be separated (from the earth), either on a
 basin or on some such thing' (S B E Vol 44, Page 429)

(The translator takes the word 'Camī' to be a shallow stone basin
 or trough, either solid or consisting of masonry (bricks) in the manner
 of stone-lined graves)

From the above passages of Śatapatha Brāhmaṇa the following three
 points may be noted —

- (1) There were two types of Śmaśānas, one used by Daivyaḥ
 Prajāḥ and the other by Āsuryaḥ Prāchyāḥ Prajāḥ

- (2) The Śmaśāna or the tumulus of the Daivyaḥ Prajāḥ was four-cornered (चतुर्भुज) while that of Āsuryaḥ Prācyāḥ etc round (परिमण्डल)
- (3) The remains in the Daivyaḥ Prajāḥ type were placed directly on the earth (अनन्तर्हितानि) while those in the Āsurya type in a basin or a Camū (अन्तर्हितानि ते चमू)

These points clearly show that the Śatapatha Brāhmaṇa recognises two types or varieties of burial mounds—one of the Daivya people and the other of the Āsurya people, easterners etc

Now the question arises who were the Daivyaḥ Prajāḥ and who were the Āsuryaḥ Prācyāḥ etc The Daivyaḥ Prajāḥ can be easily identified with the followers of the Vedic cult But who were the Āsuryaḥ Prācyāḥ etc? Egging takes Prācyāḥ as distinct from Āsuryaḥ but we can take Prācyāḥ as qualifying Āsuryaḥ also, and can say that they were the followers of non-vedic cults prevalent in the Eastern parts of India Now it is well known to scholars that there were many such non-vedic sects in Magadha and other eastern parts of India before the time of Buddha and Mahāvīra In fact they were the forerunners of the later śramaṇa sects, such as Jains, Buddhists, Ājīvikas etc As Prof D R Bhandarkar says in his work, 'Some aspects of Ancient Indian culture', 'the Śramaṇas were an unbrahmanised non-vedic sect of recluses It also appears that the people of East India upto the 3rd cent A D had a socio-religious fabric of their own' (Page 53)

If this identification is correct, we can say that the Śmaśāna or tumulus of Āsuryaḥ, Prācyāḥ etc was one which was used by the eastern people following non-vedic cults In fact, we can say that the Śmaśāna of Āsuryaḥ, Prācyāḥ people was one from which the stūpa of Śramaṇas might have developed This is proved by two details of its description given in Śatapatha Brāhmaṇa viz that it was round in shape and the remains in it were placed in a Camū or a basin The similarity of this type with stūpa is obvious

The Śatapatha Brāhmaṇa describes the Daiva variety as four-cornered Visṇudharmottara gives as the basis of Aidūka a Bhadrapiṭha which is also four-cornered Thus the basic identity of this form with Daiva Śmaśāna is quite clear

I must, however, confess that I have not succeeded in finding any mention of the word Aidūka in either the vedic Mantras or the Brāhmaṇas But the philological origin of the word Aidūka would

connect it with the Vedic root ईह् to praise or worship. Aīdūka can be grammatically explained as ईह् स्तुतौ-उक्कादयश्च (२।१।१) इति साधु । पदकल्प इहम् इति पदकम् ।

I may here mention that the word हृत् also is derived from a root meaning to praise viz हृत्. Another interesting point in connection with Aīdūka and Stūpa is that both Amara and Hemacandra do not give the word Stūpa in their Kośas, while both give identical definitions of Aīdūka. Dr V S Agrawala, however, regards Aīdūka as 'an old Prākṛta word for terrace derived from Eīdūka or Edūka meaning 'raised terrace'. In the text of Rāy Paśantiya Sutta edited with the commentary of Malayagiri, by Pt Behardas the reading in the text of R P is एहृत् while in the commentary of M is एयुक

It is explained by the commentator as Dehali—'the threshold of a door or a raised terrace in front of it according to M Williams. Aīdūka and Eīdūka can, no doubt, phonologically be connected but the meaning of Eluya or Eduga is not identical with that of Edūka as given by Amara and Hemachandra. A word which has a connotation similar to that of Aīdūka mentioned in R P is शोक्षयसमुज्जय meaning a round casket. The casket contained the thigh bone of a jina as relic निवासकहा. It is said in the same text that this समुज्जय is an object of worship for Suiyābha god, and other gods and goddesses (R P pp 224-25). So Eluya of R P, to its author's mind at least, is not the same word as Eīdūka of Amara and Hemacandra. If the Eluya of R P were the Prākṛt form of Aīdūka meaning a receptacle containing a bone-relic, Hemacandra at least should have given the meaning of Dehali. In his Abhidhāna Cintāmaṇi or Anekārtha kośa. So I think that in spite of phonological similarity, we should, for the present, regard the Prākṛt Eluya and Sanskrit Aīdūka as two different words or merely homonyms.

So if we can ignore the absence of reference to the word Aīdūka in early Vedic literature, we may say that Aīdūka refers to the tumulus of the followers of the Brāhmanical cult, just as stūpa refers to that of Śramaṇa sects. The word must have come into vogue when these Śmaśāna structures must have become also places of worship.

The Śmaśāna provides another link also. The description in Visṇudharmottara which starts with a Liṅga in the centre of its Bhadrapiṭha, as we shall see presently, clearly shows that though the Aīdūka which finds place for all the principal gods and cosmic elements, is in form basically a liṅga, a symbol of Śiva. The association of śiva with śmaśāna is well known (विश्वसन्नगोचरः Kumāra Sambhava Sarga

§ 510' 77) This association might have been responsible for the use of the word *Aidūka* for a structure sacred to Śiva and as the concept of Śiva developed into a god signifying the whole cosmos and harmonizing all dualities or contradictions, so his symbol *liṅga* was sublimated from being an image of a phallus into a symbol of the whole cosmos

Now let us consider the description of *Aidūka* as given in *Viṣṇudharmottara* (Khaṇḍa 3 Ad 84) The first thing, that is mentioned, is its *Bhadrapīṭha*. It (*i.e.* *Bhadrapīṭha*) is furnished with four beautiful stairs corresponding to the four directions. This *bhadrapīṭha* is surmounted by two other *bhadrapīṭhas*. On the third, a *liṅga* form should be placed. This *liṅga* should not be accompanied with the *Rekhā*. In its middle should be raised a four-sided immovable (*Dhruva*) staff. Above it there should be thirteen *bhūmikās* *i.e.* floors. On it (*i.e.* the *thirteenth Bhūmikā*) there should be a rounded staff. This should be decorated by a medallion representing in its two halves, the sun and the moon.

The thirteen *bhūmikās* with the *āmalasāraka* represent the fourteen worlds. The *liṅga* represents, of course, *Maheśvara*. The rounded staff represents *Pitāmaha*, while the four-sided staff represents the god *Janārdana* *i.e.* *Viṣṇu*. The three *Bhadrapīṭhas* represent the *Guṇas* probably referring to *Sattva*, *Rajas* and *Tamas*. The *guṇas* are to be known as the three worlds containing the movable and immovable objects (*Trajlokya-sacārācaram*). Below the *bhūmikās* (floors) but above the *liṅga*, should be placed in the four directions the *Lokapālas* carrying *śūlas* in their hands. Their names are *Virūḍha*, *Dhṛtarāṣṭra*, *Virūpākṣa* and *Kubera*. All of them should have the dress of the sun and should wear armours. They should be adorned with ornaments. *Virūdhaka* represents *Śakra*, the lord of *Devas*, *Dhṛtarāṣṭra*, *Yama*—the leader of the worlds, *Virūpākṣa* *Varuṇa*—the lord of waters, and *Kubera* is the lord of the *Yakṣas*.

In the first verse of this *adhyāya*, it is stated that by the worship of *Aidūka* the whole world is considered as worshipped. This probably signifies that *Aidūka* represents some sort of cosmic form embracing all things. This interpretation is supported by the fact that *Aidūka* finds place for all gods and the whole *Triguṇātmaka* world;

The vedic origin of *Aidūka* which I have suggested above would justify its inclusion in V D because, if it were a Buddhist form, it could not have found a place in it. We, however, find the word *Aidūka* used in the Buddhist *Mahāvastu* to indicate a Buddhist *stūpa*. As it happens in the case of other words like *Caitya* etc. this word and *Aidūka* also must have been used in course of time, in a general sense, as a synonym of *stūpa*.

It would be appropriate to consider at this point the verses from the Vanaparva (Ad 90) of the Mahābhārata. They are as follows—

एदूकान् पूजयिष्यन्ति वर्जयिष्यन्ति देवताः ।

शूद्राश्च प्रमथिष्यन्ति च द्विजा युगलवये ॥ १५

आश्रमेषु महर्षीणां ब्राह्मणावस्थेषु च ।

देवस्थानेषु चैत्रेषु नागानामाश्रयेषु च ॥ १६

एदूकचिह्ना पृथिवी न देवगृहभूषिता ॥ १७

Three points emerge out of these ślokas—

- (1) Aīdūkas and Devalas are contrasted,
- (2) Aīdūkas were more numerous than Devagrhas or temples,
- (3) Aversion is shown to the Aīdūkas

Let us take the third point first—

As I said in the beginning, the late Dr Jayaswala takes these Aīdūkas to mean Buddhist stūpas. He regards these verses of the M Bh as describing religious conditions of India in the Kuśāṇa age, in which according to him there must have been numerous Buddhist stūpas indicating prevalence of Buddhism and decline of Brahmanism. In fact these verses are supposed to lament this state of affairs.

The first thing to be said against this interpretation is that there is nothing in the verses themselves or their context to suggest a Buddhist or even non-brahmanical reference. Secondly, we might ask what is the evidence to suggest that these verses of the M Bh apply to the Kuśāṇa age? and thirdly assuming that these verses refer to the Kuśāṇa age, we might say that there is no reason to believe that Brahmanism in its Śaiva and Vaiṣṇava aspects was in decline in that age and that the Buddhist cult had become so powerful as to throw into background the temples of Brahmanical deities by its more numerous stūpas. If anything, there was a revival of vedic cult in the preceding Sunga period and there is evidence to assume that Śaiva-worship and Viṣṇu-worship were as prevalent as Buddha-worship, if not more.

So, in my humble opinion, the aversion to Aīdūkas must not be explained by interpreting Aīdūkas as Buddhist stūpas. We might find some reasons for this aversion in their association with inauspicious

śmaśāṇa,—and in their uncouth shape which would suggest a magnified *jihva* or remind one of a Śmaśāṇa-mound

There is also another noteworthy point in the description given in V D. The description of Lokapālas as wearing armours and dresses of northern style and as carrying śūlas would imply that the Aidūkas probably were more or less influenced by foreign uncouth styles. It is well-known to scholars that the Indian rulers belonging to foreign tribes followed not any particular cult of India but according to their inclinations worshipped Śiva, Viṣṇu or the Buddha and built temples and stūpas in the styles which appealed to them. So the foreign Śiva worshippers might have built Saiva Aidūkas in their own styles. This would explain the disparagement of Aidūkas in the M Bh. It may be that when these verses of Vanaparva were composed this strange aspect of Aidūka was repugnant to the orthodox followers of Brahmanical cult and that they were alarmed at the rapid spread of the practice of building Aidūkas to the detriment of artistic and auspicious Devagṛhas. But in course of time this aversion might have disappeared and the strange foreign features might have been assimilated or Brahmanized, so much so that by the time of the Gupta age they must have become so important a Brahmanical cult as to deserve a whole adhyāya in V D. The epithet *prajāhita* applied to Aidūka by V D is significant. It means 'having the name of Prajāhita' 'good of the people'. This might suggest that there might have been other varieties of Aidūkas and that Prajāhita Aidūka was the approved type.

Thus the verses of Vanaparva and the 84th ad. of the 3rd Khaṇḍa of V D give us a glimpse in the process of assimilation of religious elements which are in the earlier stages regarded as inauspicious or strange but which somehow become popular and get a place in the Brahmanical cult. It is one more illustration of the assimilative nature of Hindu culture.

Now let us take the first two points viz the Aidūkas and Devatās and Aidūkas and Devagṛhas. These two points can be treated together. They raise the issue whether the Aidūkas were images or temples. In modern terminology whether they are sculptural or architectural? The verses of Vanaparva imply that they were something of both, image and temple. The V D gives its description in the last part of Pratimālakṣaṇa, which is followed by Prāsādalakṣaṇa, as if to suggest that Aidūka is something of Pratimā and something of Prāsāda.

Now if our theory about the origin of Aidūka viz Vedic Śmaśāṇa or tumulus, is right, we can say that it was primarily an architectural form containing a relic, but as the thing to be worshipped was hidden in the mound, it was the mound which got worship, the mound in the course of time, symbolizing and representing the interred object of worship. But the tendency of Indian religious art has always been to

decorate the plain surfaces of its architecture and this must have worked in the case of earlier plain Aīdūka mounds or tumuli. We see from the description of V D that images and symbols of all sorts of gods find place on Prajāhita Aīdūka. But its primary form seems to be a square with a flag-staff in the middle and an āmalasāraka and a disc at the top.

The fact that the first thing to be placed on the Bhadrapiṭha is Liṅga, suggests that Aīdūka must have first passed from its original tumulus stage to the stage of being associated with Śiva. I am almost tempted to suggest that the worship of Śiva in the form of Liṅga has something to do with Aīdūka, and though the phallus theory is generally accepted, I would venture to suggest that the word Liṅga should be interpreted as a Cinha (चिह्न) and that Aīdūka with or without Liṅga was the Cinha of the god of Śmaśāna.

According to Dr. V. S. Agrawal 'an actual specimen of edūka monument having three terraces and Śiva liṅga at its top has been unearthed at Ahichchatrā in Bareilly district during the recent excavations of the department of Archaeology.

(47) "A STUDY OF TEXTILES AND GARMENTS AS DEPICTED IN THE
Kharoshthī DOCUMENTS FROM CHINESE TURKESTAN"

by

SRI RATNA CHANDRA AGRAWALA, M A, BANARAS

The discovery of *Kharoshthī* documents by Sir A. Stein at Central Asian sites (Niya, Endere and Loulan) some fifty years ago ushered a new era in the history of the region. These documents¹, mainly written in *Prākṛt* of N W F Provinces, are a store house of information regarding the political, social, administrative, economic and religious conditions of Chinese Turkestan in the first three centuries after the death of Christ. "It seems strange that ruins far away in the barbarian north, overrun by what Hindu legend vaguely knew as the 'mythical ocean of sand' should have preserved for us records of everyday life older than any written document (as distinguished from inscriptions) that have as yet come to light in India itself²."

The documents at our disposal are mainly of a secular nature, dealing mostly with disputes and decisions concerning lands and property, complaints to the king by ordinary people, deeds of purchase and sale, collection of royal taxes, agreements between private individuals, presents, sending of royal envoys and messengers, instructions from the king to the state officers and some occasional references to the Buddhist monks and the saṅgha. The whole record is available to us in the shape of small wooden tablets, some leather fragments, silk pieces and a few paper manuscripts too.

I *Materials of Textile goods*

(i) *Wool* : e. *uṣṇa* (or *oṣṇa*, doc 318) or *uṣṇa* doc 345) = skt *ūrṇā*, Iranian *varna* or *varnava*, Avestan *varōnā* [Bailey, BSOS, XI, p 793]

(ii) *Hemp* : e. *śaṣṇa* (doc 318) = N Pers *san* (Burrow, BSOS, VII, p 787), skt *śana*, Hindī *śana* [cf. *sāṇya* in *L A I*,

1 Numbering 782 in all. Of these 764 were published in three volumes [See abbreviation 7] of *KI*, and 18 in BSOS, IX, p 111-25

2. A. Stein, *Ancient Khotan*, (1907), Oxford, p 369

p 128, *sānī* and *sāṇa* in *A Shi-English Dictionary*, 1899, Oxford, p 1063 by Monier Williams]

(iii) *silh* The documents refer to different varieties and colours of silk as --

(a) *Paṭa* Interpreting the word *paṭa* as a "roll of silk" [*Trans. Language*, p 102], Burrow refers to similar views of Dr Lüders [Textilien in Alteir Turkestan, APAW, 1936, p 24 ff] But, Prof F W Thomas (BSOS, XI, p 546-7) interprets the same as "perhaps a muslin cloth" (cf Act Or XII, p 62 note 5), similar to Tibetan *kha biags*. The Nānāghāt cave Inscription of Nāganikā too refers to 300 *paṭas* [Sirca D C, *Select Inscriptions* I, 1942, Calcutta, p 188] A first century A D silk strip from Tunhuang with a *Brāhmī* inscription on it records a *paṭa* forty *gushṭi* in length [Stein A, *Serindia*, 1921, Oxford, p 701-4] A *Kharoshṭhī* note on a silk piece found in the Lop Nor region and deciphered by Sten Konow [*Sino-Swedish Expedition reports*, VII, 1 cited in BSOS, XI, p 549] actually reads *paṭa*

(b) *Yirka* or *Śirka* of doc No 697, interpreted by Stein (as cited in KI, III, p 308) as representing chinese word from which were derived greek *ὑρκασι* and our silk, is still quite obscure

(c) *Prigha* (doc No 316, 318)

Dr. Lüders, *op cit*, p 30 (as cited by Burrow in *Language*, p 108 and by Dr V S Agrawala in IHQ, 1951, XXVII, p 15-7), identified *prigha* with skt *pr̥ṅga* of Mahāvīyutpatī (232 26) and explained it as "flowered silk" Dr W B Henning [*Transactions of the Philological Society*, London, 1945, p 150-7 cited by Agrawala, *ibid*] thinks that *prigha* denotes "a monochrome damask or unicoloured figured silk" He also referred to variants in Mahāvīyutpatī as *pr̥ṅga*, *pr̥ṅgu* and *pr̥ṅgū* [cf *pungā* of doc 416, *pungha* of doc 264, *piṣaṅga* *pr̥ṅga* of Bāṇa's *Harṣa Carita*, *pr̥ṅga* of the Fan-Yüts'ien-tyu-wen quoted by Agrawala, *op cit*, p 15, Paṣto *prang*, syric l w *prng*, BSOS, XI, p 782] Archaeological discoveries in China and Central Asia have brought to light silk damasks in numerous colours of Han age [cf Andrews F H *Descriptive Catalogue of Antiquities from Central Asia*, 1935, Delhi, p 18, 20]

(iv) *Leather* ie, *chaṇa* [doc No 17, cf O Stein in BSOS, VIII, p. 778]=skt *charma* Also according to Thomas (Act Or XII, p 46 note 3), *churorma* needs to be compared with skt *charma* or wool

3 Some measurement, cf *aushāsya paṭa gushṭi śhaparīṣa*

(v) *Cotton* The documents do not refer to any word for cotton⁴ or some such material though cotton rugs and carpets were found at Niya and Endere [see *Ancient Khotan*, p 137, 374, 134, *Serindia*, p 221, 379]

II Size of Textile goods

Both monks (doc No 489) and laymen were fined in shape of *paṭas*, the number of which ranged from 1 to 15 in case of the former and 30 in case of the latter (doc No 345, cf 41 *paṭas* as price of a woman) Perhaps *paṭas* were of some standard length and fixed price Our documents [published in *KI, I II III*] fail to refer to the size of the *Paṭas* but as stated in footnote 3 above, *shapariṣa gishṭi* refers to 40 *gishṭi* as the length of a *paṭa* F W Thomas (BSOS, XI p 547) equates *gishṭi* with *dishṭi* of our documents while A Stein [*Serindia*, p 702-3] takes it to mean 46 spans on the presumption that a silk roll, with a Chinese inscription of first century B C on it⁵, records the width as 2' 2" (Chinese) and length as 40' (Chinese) and that 46 *gishṭi* were identical⁶ with 40 Chinese feet In fact the phrase should be taken as referring to 40 *dishṭi* [= *dishṭi* of doc No 589, 592, *tīḥi* of doc 415, 437—In *Pāṇini VI 2 31* there is reference to *dishṭi* and *vitastī* together, also *dishṭi* in *Kautilya sūtra* and commentary on *Kātyāyana śrauta sūtra* as cited by Monier Williams, *op cit*, p 480]

Like *paṭas* other textile goods as *kojavas*, *lastugas*, *rajas*, *urnava-raṇḍe*, *thavaṇṇe* or *thavamnas* *namatas*, *kavaji* etc, were numbered with the exception of *arnāvajis*, *lastugas* (doc 728), *kaṇḍhavamiṇaga* and *tavastagas* which were all measured in *hastas*⁷ (16 cubits, One *hasta*=18")

III Dyeing and Printing

The science and technique of dyeing and printing must have reached the zenith of eminence as is evident from a combination of colours as —

(1) While 16 *ṣpeta* (No 318) or *ṣpedaga* (*Language*, p 21), or **ṣpeti* (No. 83) =skt, *śveta*, Av *spastita*, *spiti*, Mid Pers *sped* (BSOS, VIII, p 900), *spytyy* of an unpublished Manichaean Sogdian document (Henning cited by Agrawala, *op cit*, p 16)

4 Of course skt word *kapāsa* (=cotton) travelled into Uigher as *k' p' z* (Bailey, BSOS, XI, p 779, also Bailey referring to another word *kapāyasa*)

5 cf BSOS, XI, p 547 even for prices etc, of such rolls

6 A conjecture indeed, cf Iranian *distay* [*KI, III*, p 350]

7 cf *unnamas hasta 5* in doc No 318

(ii) *Paṇḍura* (doc 660) is skt *pāṇḍura* [=white or yellow, cf Bailey, BSOS, XI, p 781, J C Ray in JORS, III, pt II, p 226], Khot saka *yisḍa* (BSOS, VIII, p 141, cf p 136]

(iii) *Sānapru* (doc No 660) or *saxapru* "vermillion", cf. Old Pers *sinkabrus* [Bailey, BSOS, XI, p 782]

(iv) *Yellow* ie *pīta* or *peta* (doc 318=skt *Pīta*, cf *Trans*, p 59 note *Kaṣara* (doc 606) means the yellow robe of a Buddhist monk. It is identical with skt *kaṣṭhā*, Toch A *kāshār* [*Language*, p 82, BSOS, XIII, p 389], Agnean *kāshār*, Kuchean *kāshāra*, sogdian *karaya* garment etc, as discussed by Bailey in BSOS, XIII, p 130, 389]

(v) *Blue* ie *nīla* (doc 318)=skt *nīla*

(vi) *Red* ie *rataga* (doc 318)=skt *raktaka* [cf Bailey, BSOS, XI, p 782]. In connecting *rayaga* of doc 660 with *rataga* we can well account that doc No 660 is a record of various varieties of *paṭas* as also opined by Bailey (*ibid*, p 781)

(vii) *Red Blue* i e *nīla rataga* *kigi* in doc No 318

(viii) *Kremers* (doc. 660)

Bailey (BSOS, XI, p 782) compares the word with Zor *harmir*, Pāzand *xermira*, Arm *karmir* Hebrew *karmīl*, Bud Sog *karm'yr*, New Sogd *kirmir* (=red), skt *kirmīra*⁸ and thus opines that it denotes particular colour as "crimson red"

(ix) *Palagavarna* (doc 660) *Varma* is skt *varna*, Av *varṇāh* [BSOS, XI, p 782, cf Tavadia J C, *Indo-Iranian Studies*, 1950, Viśvabhāratī, I, p 72], in the sense of "colour" [cf also *puṣpa varṇa* in doc 510, *suvarṇa varṇa* in doc 511, *khara varṇa* in doc. 318 etc] *Palaga* has been interpreted to mean "variegated and compared with Mid Ir *pal* of Zor Pāh, N Pers *palang* etc, (BSOS, XI, p 782)

(x) *Ass colour* i e *khara varṇa* (doc 318)='grey' colour

(xi) *Printed and multicoloured* clothes were also in use as is evidenced by phrases as *chitrāga lyokhmana* (doc 318), *chitrapaṭamae*

8 A demon's name in *Mahābhārata*, III 368 ff as well, cf Monier Williams, *op cit*, p 284 also referring to this word in Bāṇa's *Harṣa Carita* in the sense of "variegated colour"

lastuga (doc 366) In Sanskrit we have *citra* = painter and *citra-ga* = represented in picture (Monier Williams, *op cit*, p 227, cf. *Citravastāra*, *citrāṇi* of Indian literature as referred to in JBORS, III, pt II, p 227, *vichitra paṭolaka* of *Laṭṭavastara*, PBVB, p 95, modern Indian *Chīṭa* = छीटा]

IV Art of Weaving and Embroidery

The *Khāroshṭī* documents also refer to embroidered garments⁹ cf *suṣṇkīrta vidapa* and similar *iyotmana* of doc No 318 The form *suṣṇakīrta* was compared with Arabic *sūsaniyrd*, N Pers *sozan kard* by Lüders (cited in *Language*, p 131, BSOS, XI, p 535-6) while F W Thomas (BSOS, XI, p 535-6) disagrees with Lüders and traces its derivation from skt words He refers to *sūciharman*, *sūcyāṣṭ-rayam karma* of *Bṛhat saṁhitā* and Aśvaghoṣa's *Vajrasūci* for the use of *sūci* (=needle)

V Carpets¹⁰ and Blankets

(i) *Tāvastaga* (doc 583), *tavastaga* and *thavastae* (doc 714) meaning "carpet" have all been taken as Iranian words derived from *tāstēn* [KI, III, p 348, cf Arm 1 w *tapast* and *tapastak* = mat, N Pers *tabastak* = fringed carpet as referred to by Burrow in *Language*, p 94 and BSOS, VII, p 512] Bailey (BSOS, XI, p 793) thinks that *thavastae* = "carpet cloth" The documents refer to various sizes of carpets in cubits as 4, 6, 8, 9, 11, 12, 13

(ii) *Lastuga*, an object nothing very costly (*lahu manngara matra* in doc 184) was frequently sent as present It was also a printed one (*Chitrapaṭamae*) in doc No 566 Burrow (BSOS, VII, p 786), connects it with N Pers *dastār* (=towel, handkerchief) while D C Sirceai with skt *lastuka* (=string, a fillet, a child's top as cited in *Select Inscriptions*, p 243, p 243 note 2) But from doc No 728, *lastuga*, [as suggested in KI, III, p 366] is stated to have been 7 cubits in length Hence any identification with a napkin or handkerchief does not seem to be plausible It was perhaps some shawl or some such object [Act or XII, p 66 note 11]

9 For the discovery of textile pieces woven in "warp rib", cham stitch" "satin twill patterns etc, see Andrews F H, *op cit*, p 19, 20, Burlington Magazine, London, July September, 1920, p. 6 ff, *Serindia*, p. 897 ff

10. For Central Asian carpet industry in ancient days, consult *Ancient Khotan*, p 134, McGovern W M, *Early Empires of Central Asia*, 1939, Chapelhill, p 53, Andrews, *op cit*, p. 19

(iii) *Kajakavaymaga* (doc 583) was some table cloth or small carpet, 2 cubits in length. In the existing document it is associated with a carpet 4 cubits long [cf *Language*, p 81 about Luder's interpretation]

(iv) *Kojavali*, *kojava* (also *kujava* in doc 345, *Trans*, p 66 note, *Language*, p 1) need to be compared with Pāli *kojava*=rug, cover with fleecy hair [cited in Rhys Davids's *Pali Dictionary*, p 55 s v *ka*] or *koyava* of Jain literature (*L A I*, p 129, p 129 note 78). Doc No 432 refers to white *kojava*. These objects were counted in numbers. Khotanese rugs [cf *khotanī kojava* in doc 583, *khotanī kojava* in doc 592, *khotanī kojava-alena*¹² in doc 549] were objects of fancy in Chinese Turkestan. *Kaṇṇapaka*, a variety of kambala in *Arthaśāstra* (II 11 100, cited in *Language*, p 80) which was identified by Burrow (*Language*, p 80) with *kojava*, was perhaps a name given to rugs made in Kucha country.

(v) *Akṣhḍha* (doc 207) or *agṣhḍha* (doc 431-2) or *agṣhṭa* (652) or *agṣhga* (doc 152), closely associated with *kojavas*, were perhaps blankets or rugs [cf *Trans*, p 28, note of doc 154] p 135, note of doc 652, *KI*, III, p 329]. *Avaliḥa* (doc 575) and *avale* (doc 431-2) too seem to have been of a somewhat similar nature [cf skt *ava/hi*=to hide oneself in, *Language*, p 78].

(vi) The Indian word *kambala* (=rug) being quite conspicuous by its absence in our documents, Bailey (BSO, XI, p 793) thinks that *arnavaji* (doc 59, 83, 113, 385, 433, 714) represented "the kambala cloth (?)". Doc No 83 refers to a white *arnavaji*. These objects were usually counted in numbers and it is only in a solitary record (No 83) that reference is made to such an object 8 cubits long.

(vii) *Raji* (doc 655, 714) was perhaps somewhat approaching *rasāṭī* (=quilt) *Amīā* [cf *raji amīā* in doc 655] in Jain literature [PBVB, p 149-50] was "made of fleecy hair" and its use was prohibited for a Jain monk [*L A I*, p 129]. Also Dr Jain [*L A I*, p 129 note 75] refers to *śilāṇka* according to whom *amīā*=camel. Since in doc 655, the award of two *raji amīā* was made along with a camel, the former was perhaps prepared from camel's skin [cf *uṣṭra kambalas* quoted in PBVB, p 97, covers made of camel's and lion's skin, PBVB, p 153].

11 cf Thomas, Act Or XII, p 54, O Stein, BSOS, VIII, p 778, Bailey, BSOS, XI, p 793 interprets *kojava* as 'Woollen cover'. Phrases *ko (rārya) kojava* 1 (doc 728) and *kujava aadha* (doc 345) are quite obscure.

12 Burrow [*Language*, p 77] feels that *alena* is "an epithet of rug or blanket=*ālayana* i.e. rug for lying down in?"

(viii) *Namata*¹³, *namati*, *namataga namatae*, *namantae*, *namadaga* meaning "felt" need to be compared with N Pers *namad*, Pahl *namat*, Pali *namataka*, Anglo Indian *numdah*, Tibetan *snam-mdah* etc. Felt making was a prosperous and flourishing industry of Central Asia even as early as the times of the Scythians and the Sarmatians [cf McGovern, *op cit*, p. 52-3, *Ancient Khotan*, p. 134, 410, Andrews, *op cit*, 19-20]

VI Cloth in general

Reference to *paṭa*, *śaṭṭha paṭa* and *oṃṇa hasta* has already been made above. *Tavanaga*, *thavannae*, *thavannaga*, (cf *thavanagamae*, *thavannamae*, all refer to 'cloth in general' perhaps, cf saka *thanna*¹⁴ = cloth. Burrow (*Language*, p. 94) feels that *thavannaga* is derived from the Persian base *tāftan* and *tābam*. Since in doc. 207, 149, 141, they are all counted in numbers as 3, 4, 6, 15, it appears that they were perhaps of some standard size and dimension. Documents refer to the use of wool for these objects (No. 149, 318). *Kaṭa-thavanna* (doc. 149) was perhaps some cloth woven in the design of a mat (cf Skt *kaṭa* = mat, Monier Williams, *op cit*, p. 243). In case we associate it with *kaṭi*, the phrase will denote a cloth for tying round the waist [cf. *kaṭa śāṭaka* of the *jātaka* literature].

Astarana vastarana (doc. 439, 187) or *astaramna vastaramna* (doc. 431) = "clothing and bedding" [for details see Thomas, BSOS, XI, p. 536. Also *pravarana vastarna* in doc. 565 compared by Thomas with *prāvarana āstarana* of Kautalya's *Arthasāstra*]

VII Garments

(i) *Prahuni* (doc. 318), read as *prahoni* by Burrow (*Trans* p. 59 note), was perhaps some term for a stitched garment. Our document refers to some such as *paṭavannidaga kuvana prahuni*, *khara-varna prahuni* and *kremaru paṭyarnaga prahuni*. Burrow (BSOS, VII, p. 514) derives *prahoni* from saka *prahona*—garment (Khotanese *prahona* in BSOS, XI, p. 535, 786, BSOS, XIII, p. 121, 391, Act or XIV, p. 232, BSOS, VIII, p. 128).

¹³ *Language*, p. 30, 78, 100, *Ancient Khotan*, p. 367, KI, III, p. 352, JRAS, 1934, p. 475

¹⁴ cf *Language*, p. 96-7, BSOS, VII, p. 512, BSOS, XI, p. 535, Act or XIV, p. 232, *Trans*, p. 105, BSOS, VIII, p. 917, note 1 of p. 916, *Trans*, p. 27.

As regards *kuvana's prahmā*, Burrow [*Language* p 84] seeks comparison with saka *kuhamihau* (= *chhalapaṭṭa*)

(ii) *Chataga* (doc 505) is taken as identical with *chhādaka* and *chadaka* [*Language*, p 50] meaning "clothing" It is certainly an object for being used as a garment for in the document it "stands in opposition" to a particular article of dress (cf BSOS, VII, p 783] i e a *kavasi* is designated as *chhataga*¹⁵

(iii) *Head dress Veda* [cf *China veḍa*, doc 353] = skt *veṣṭa*, Pāli *veṭṭhana* or *veṭṭha* [*K I*, III, p 344] = turban

(iv) *Robes and cloaks* —

(a) *Choḍaga* (doc 19, 506, 722, *choṭaga* in 316) They were prepared (doc 722) and demanded by ladies in exchange for some textile goods (doc 316) We do not know whether ladies used them or not [cf *choda* or *chola* in skt = jacket, bodice, *choḍaka* or *cholaka* = jacket, Monier Williams, *op cit*, p 402] According to Burrow (*Trans* p 144 note of doc 722), *choṭagā* = "coat" They were also given to slaves and servants along with meals and wages [*चोडा पचेवर परिग्रह दत्तो* in doc 19, *सहचोडा* in doc 506] Central Asian people used to wear long cloaks [cf *cinacolaka* of *Harṣa charita*, *PBVB*, p 161, *K I*, III, p 345]

(b) *China chimara* (doc No 149) indicates chinese robes (*Trans*, p 27, cf. *cīvara*, the dress of a Buddhist monk as cited BSOS, VIII, p 427, *Language*, p 21, BSOS, VIII, p 608) It is not certain whether *chimara* has any connection with skt *cumi* = "a plant from the fibres of which cloth is made" (Monier Williams, *op cit*, p 398)

(c) *Kasara* i e, Yellow robe of a Buddhist monk (doc 606)

(d) *Kavasi* (doc 505, cf *kavasi*, doc 581, 432) has been identified with skt *kavacikā* [*Language*, p 82, BSOS VII, p 783, Bailey in BSOS, XI, p 795, cf skt *kavaca* or *kavasa* = 'armour'¹⁷, Coat of mail' in Monier Williams *op cit*, p 345]

15 It is interesting to note that in doc Nos 272, 292, 236, 435, *kuvaṇṇa* is used as an epithet of corn too

16 *Chataga* of doc 161 seems to have no connection with this *chhataga* The former was perhaps the same as *choṭagā* or *choḍaga* (= robe)

17 For the discovery of some *Kharoshthī* records wrapped up in ancient armour textiles from Loulan, see *Serindia*, p 379

(e) *Polis Bhavara* (doc No. 534) O. Stein (BSOS, VIII, p. 778) interpreted the phrase as "garments made of one piece of cloth" and that *poṭa*, according to *Halāyudha Abhidh.*, II, 393 meant "cloth" while *varaka*=cloak, stuff etc., (BSOS, VIII, p. 778, note 8) Burrow (*Trans.*, p. 106) puts forth its meaning as "*poṭa*, on one occasion" [१६ पौषि एक वर]

(f) *Puchhama* (doc No. 534), in O Stein's opinion (BSOS, VIII, p. 777) "would correspond to skt *pukṣama* (पुक्ष्म) which seems to be unknown. In modern Eastern Turkestan, *bodiyuma*=knot, bundle as referred to by Radloff. Perhaps connected with that is *poṭsh* (*pochhu*)=long night-gown like garment worn by Kashmiris, when made of cotton cloth is called *poṭsh*"

(g) *Chāmri* (doc 714, *chāmdri*, doc 272) In Bailey's opinion (BSOS, XI, p. 793), the phrase=chādar cloth," well compared with Iran *chādar*, N Pers *chādar* (=cloth). Associated with *kamamta* (=trouser, as will be discussed later) it may refer to some upper garment as opposed to lower one. It does not seem to be plausible to agree with Burrow (*Language*, p. 89) who suggests to connect with skt *cāndrakam* (=ginger)

(h) *Karchi* (doc 357 १६ *karchi kamuta*) It is very interesting to compare it with Av *kārān*, Asi *kaerch* (=furcoat). Thus the phrase means "trousers made of *karchi* material" [Bailey, BSOS, XI, p. 794] but it is more appealing to take it as denoting both upper and lower garment together¹⁸

(i) Garments for the breasts

Kamchuli (doc 149, 318, *kamjuliya*, doc 343)=skt *kañcuka* or *kañcukā*=bodice or jacket worn by the ladies. Such jackets¹⁹ were made of wool (doc 318), while unicoloured silk (doc 318) and hampen cloth (doc 318) *spetapriṣṭha* (doc 318) is the same as *spytty pryng* of an unpublished Manichaean Sogd document [Henning cited by Agiawala, op cit, p. 16]

(j) *Garments for the Waist* १६ *kayabandhana* (doc 149) cf *kāyabandhanam* of the jāta literature [Mehta R. L., *Pre-Buddhist India*, 1939, Bombay, p. 262, cf *PVB*, p. 147, *Serindia*, p. 636-7 about an ancient girdle from Mirān]

(k) Trousers

18 Cf *chāmdri-kamamta* (714) as a parallel phrase. Tavadia (op cit, p. 80-81) identifies *karchi* with modern *kurṭā*=shirt

Kammanita or *hamanita* [doc 272-714] have been compared with Khotanese *kaumada*, *kāṇimada* [= *sūthamna* =trouser, cf BSOS, IX, p 532, XI, p 793 quoting *sunthanā* of the Mahāvvyutpatti] meaning "trouser". Thus Bailey disagrees with Thomas who [J of Greater India Society, XI, p 64] interprets *chāndri* as "jade" (cf also Act Or, XII, p 46 note 3)

Equally obscure is the phrase *somstama* (doc No 149) which has been suggested as an equivalent of Khotanese words for trousers [i.e Bailey BSOS, XI, p 532 compares with *sūthamna*] The use of trousers was a typical central Asian device [see McGovern, op cit, p 48-9 for the introduction of trousers in other parts of the world and that too from central Asia [cf modern *sutthana* =trouser]

(1) *Miscellaneous garments and textile goods*

(i) *Churorma* (or *chorma* or *chworma* were compared with Iran *Chīrōrma* or *chiravarma*, old Iran *choravarma* (=facing covering veil, Bailey in BSOS, XI, p 794) Burrow [*Language*, p 90], on the other hand takes it as some "agricultural commodity"

(ii) *Rotama* (or *rotap*) is closely associated with *churorma*, Bailey (BSOS, XI, p 794) identifies the former with *ro dvanna* derived from Iran *rauda banda* (=face binding veil, cf N Pers *ruy-band* = veil) Bailey does not agree with Burrow's views (BSOS, VII, p 787) and also those of his own propounded earlier in BSOS, VIII, p 913 But, since in doc 387 *rotama* is measured in *milmas* and *khis* like corns etc, it does not seem plausible to attach any importance to Bailey's latest views

(iii) *Sadi* or *radi* of doc 431-2 has been taken to be the same as *rayi* (of doc 655, 714) by Burrow (*Trans*, p 88 note of doc 431-2), while Bailey (BSOS, XIII, p 389 ff) and Thomas (Act Or XIII, p 79) prefer the reading *sadi* as equivalent of *sāḍī* of Jaina literature, *sāḍa*, *sāḍī* and *sāḍaka* of skt texts etc

(iv) *Pamjavamta* (or *pamjavamta* of doc 316) or *pasavvamta* (doc 534) taken to be identical by Burrow (*Trans*, p 106 note) were made of *prigha* and wool in docs 316, 534 respectively

(v) *Vidapa* was an embroidered garment (doc 318)

19 cf ladies and their dresses printed in the frescoes of Mirān temple in Chinese Turkistan, *Sermāh* 516-9, Sung Yun's description about women of Yu-tien in *Ancient Khōtan*, p 170

(vi) *Lyokmana* was both embroidered and printed (doc 318)

(vii) *Kigi* (or *bhigi*) is referred to as some blue-red (doc 318) garment while Thomas (Act Or XIII, p 72) suggests an identification with *bhiggi*=vessel

(viii) *Urnavaramide* (doc No 345), enumerated in association with some textile goods, was perhaps some garment made of *urna* (wool) but Rapson [*KI*, III, p 335] prefers to take *varitade* (instead of *varamide*) and compares with *varitaka* of *Lokaprahāsa* (ed Weber, p 98)

(ix) *Shoes* *Kavaj* *namata* (doc 432, only *kovaj* in doc 581) may be interpreted as "shoes prepared from felt" Like *kajava* and *košava*, *kavaj* may be taken as *kavaśi* while *kavash* in *Fan-yu tsai-Ming* (cited by Tavadia, op cit, p 84) and N Pers *kafs* both mean "shoe, slipper" (cf Tibet *kabasa* cited by Tavadia, *ibid*, *khapusa* in Jain literature, *LAI*, p 133, *PVB*, p 178)

(x) *Ropes* i e *raju* (doc 288, 264, 534=skt *rajju*) or *rasamna* (doc No 175, 345=skt *raśanā*, N Pers *rasan* cf *Language*, p 114, BSOS VIII, p 786) were frequently sent as presents (doc 288) and taxes (doc 264)²¹ The text *u rasamna* (doc 175) corrected as *unu rasamna* by Rapson [*KI*, I, p 70] may be taken as *una rasamna* suggesting ropes prepared from wool In doc 345, *rasamna* is associated with *namatas* and *urnavardam de* Buirow (*Language*, p 13) also suggests that *vadhi* (doc 264) may be taken as "*vardhrī*"=rope

(xi) *Sacks* *Goni* (doc No 154, 207) needs to be compared with skt *gona*, Pāli *gonaka*, both meaning a "woollen rug" But the context of the Niya documents (No 214) clearly indicates that it denoted some 'sack for the lucerne of horses' [i e *dui gomyanimi aspi-stave*, cf *Trans*, p 40] In skt, *gona* or *gonatarī*=sack [Monier Williams, op cit, p 367] It is much more interesting to note that document No 756 is in itself a silk bag with a *kharoshthi* note on it [cf *Innermost Asia*, 1928, Oxford, p 223] Bailey, (BSOS XI, p 767) suggests that *gūṇa* of an unpublished document from Khadlik may be traced in the *goni* 'sack' of Niya documents

20 Use of long boots by Central Asian people, McGovern, op. cit., p 2,252, *Ancient Khotan*, p 372

21 Cf Tibetan documents from Chinese Turkestan about the collection of hair for rope making, JRAS, 1934, p 504 Certain *Kharoshthi* documents were found tied with goats' hair, *Ancient Khotan*, p 238.

VIII. *Use of Textile goods*

(i) *As wealth and property* [doc 149, 534, 318, 345, 187] Proper account was also maintained (doc No 660)

(ii) *As media of exchange* —

(a) Paying hire charges of a camel (doc 83) as *arnavajī*

(b) Purchasing land, girls, women, corn²¹, wine²²

(c) Price of a girl partly paid in rugs (doc 592)

(d) Price of a women as 41 *paṭas* (doc 32)

(e) Price of land payed in shape of rugs etc (doc 579, 322, 655)

(f) Price of a *kojava* (as 5 or 10 *muli*)^{22a}, carpet 13 cubits long for 12 *muli* etc

(iii) *As objects to be paid as taxes* —

1 e *agishḍa*, *namata*, *kojava*, *goni*, *raju*, *hamuṇṭa*, *arnavajī*, *raju* etc (doc 207, 714, 264, 382, 154)

(iv) *As objects of gifts and presents* — i. e., *chhotaga*, *lastuga*, *chintaveḍa*, *tavastaga*, *kojava*, *raju*, *paṇḥavamṭa* *prighamaga* etc

(v) *As objects of debts and loans* — Debt of silk is recorded in doc 35 [1 e *paṭa rva* cf *vasanārna* of Pāṇini VI, 1 89 *Vāritika* [cited by Monier Williams, op cit, p 932]

(vi) *As subsistence for servants and slaves* Both persons employed on work charge basis (doc 19, 403) and household slaves (doc 506) were given clothing along with food and wages (no wages for slaves in doc 506)

(vii) *As objects fines*

Reference to fines of *paṭas* prescribed for monks and ordinary people has been made above

21 Note king's eagerness to purchase one *kojava* for royal corn (doc 448) cf doc 622

22 Wine to be sold for clothing and bedding (doc 431-2)

22a 1 *muli* being 1/12th of a gold stater [cf doc 419 where 1 gold stater + 2 *muli* = 12 *muli*]

(viii) *For binding of tablets —*

Strings served the purpose of binding wooden tablets in order to avoid unauthorized inspection. Fibres or hair mixed with clay seals have also been recovered. A *Kharoshthi* document, after being sealed afresh was tied in yellow silk [Serindia, p. 229, cf. *Ancient Khotan*, p. 356].

(ix) *As writing material —*

(a) *Leather*—doc. Nos. 665, 349, 341, 371, 379, 376, 385, 387, are documents on leather [cf. also *chama pothi* of doc. 17, Act Or XIII, p. 78]. The use of leather for writing purposes must have led to the slaughter of animals on a grand scale. It is indeed strange that religious ideas did not militate against the use of animal's skin for writing etc. (*Ancient Khotan*, p. 347).

(b) *Silk*. Just like leather, silk too was utilised for writing letters and sending communications. Doc. Nos. 697, 708, 756 are records on silk²³.

(x) *As objects of votive offering —*

Some *Kharoshthi* inscriptions on finely woven buff silk streamers from Mirān refer to the use of such objects for offering in temples. At the end of each of these is the phrase *arugha dachhinae bhavadu* [Serindia, p. 495, 542]. Even a fourth century A. D. Chinese document on paper [Serindia, p. 379] records a tribute of various pieces of silk offered by a certain barbarian.

(xi) *As objects of Export and Import*

The documents refer to Chinese goods [i. e. *china chimara*, *chinaveḍa*] and Khotanese rugs [i. e. *khotani bojawa*, *khotamni bojawa*, *khotamni bojawa*, *alena*] being used by people in the region of *Kharoshthi* records. Not only that the early visit of Indian merchants on the borders of Western China is attested by the discovery of a first century B. C. inscription in *Brāhmī* script on a silk piece [Stein, A. Asia Major, Hirth Anniversary Volume, 1923, p. 367-72]. Indeed records on silk, both in *Brāhmī* and *Kharoshthi* came from ruined watch stations along the ancient trade route connecting Central Asia with China, Persia, India etc.

²³ cf. For the use of silk for writing in early centuries of B. C., consult, *Journal of American Oriental Society*, [Lxi, 1941, p. 73]; also Chinese documents on silk, *Serindia*, p. 700, 763, 681 cf. *ibid.*, p. 677.

The documents under survey thus throw a good deal of light on the dress and garments of slaves and servants, monks and laymen etc. It is interesting to note that slaves, who could own land and all sorts of movable property are no where referred to in the documents as wearing gala dresses either made of *prigha* or *chitraga* cloth. It is equally interesting to see the monks being fined up to 15 *paṭas*^{23(a)} (doc No 489) and prohibited from joining the *posatha* ceremony in a householder's dress. Is it that the monks were not used to putting monkish robes all the twenty four hours a day and that they were expected to be in the prescribed dress only on special ceremonial functions? It is very sad that the existing documents fail to refer to strictly royal articles of dress and decoration. It is only from doc 448 that we know that a king showed great anxiety for the purchase of a *koṇḍa* for royal corn. Also a certain queen accepted a carpet 13 cubits long (doc 431-2). Beyond this there seems to be nothing noteworthy to be referred to in this connection.

This is in nutshell the account of textiles and garments as depicted in the *Kharoshthī* documents from Chinese Turkestan. Foreign influences, both Indian and Iranian were rapidly working in the heart of Central Asia, in the field of textiles as is attested by the use of various technical terms denoting fabrics and goods. Nay, even Indian patterns²⁴ of *svastika* and *stūpa* have actually been found on textile pieces recovered from ancient sites of Niya, Eudere and Loulan. In the words of A. Stein [*Ancient Khotan*, p 334], "not only the sculptured and pictorial arts of Khotan, but also the more decorative branches of its textiles industry had from an early date received their models from India".

23(a) cf *A Record of the Buddhist Religion* by I-tsing, translated by J. Takakusu Oxford, 1896, p 218-9, 67 ff about the dress of Buddhist monks in seventh century A D.

24 Also tapestry type carpet pieces resemble modern Indian *dars* [Andrews, *op cit*, p 19, *Ancient Khotan*, p 334]. Indians also on their part began to make use of *prigha* of Central Asia cf. Agrawala, *op.cit*, p 16.

ABBREVIATIONS USED —

- 1 Language=T Burrow, *The Language of the Kharoshthī Documents From Chinese Turkestan*, (1937), Cambridge
- 2 Trans=T Burrow, *A translation of the Kharoshthī Documents from Chinese Turkestan*, (1940), London
- 3 PBVB=Motchand, *Prāchīna Bhāratīya Vēṣa Bhūṣā*, (Hindi), Prayaga
- 4 LAI=Jagdish Chand Jaina, *Life in Ancient India as depicted in Jain Canons*, (1947), Bombay
- 5 BSOS=*Bulletin of the School of Oriental and African Studies, University of London*
- 6 IHQ=*Indian Historical Quarterly*
- 7 Act OI — *Acta Orientalia*
- 8 KI I, II, III—*Kharoshthī Inscriptions discovered by Sir A Stein in Chinese Turkestan*, Oxford, Vols I, II, III (Text only)
- 9 Only No of the documents of KI will be referred to

(48) INDIAN MUSIC

by

PRINCIPAL SHRI KRISHNA RATANJANKAR

It is a happy augury that music has come in for discussion in the sessions of the Oriental conference as a part of culture. In spite of the fact that music forms not only an important but a necessary part of culture, that it is a part of the mental equipment of man it had been neglected by us in India so many years. May be, there were reasons for this unkind attitude towards the art. But now that we are recasting our culture once more and looking forward to some sort of cultural Unity among us Orientals, a cultural brotherhood between nations and between races, inclusion of music in our discussions is a very hopeful index of our success in our efforts. Is not music after all a universal language? Music deals with the prime medium of communication between man and man, I mean the human voice and its sweet movements up and down, which touch the very soul of the listener, just as the sweet smell and sweet look of a flower, the soft touch of a spring time breeze. The sweet flower, the soft breeze, the sweet passage of music have all their own language which is understood everywhere. These do not need word of language to carry on their conversation, and as such, are of universal appeal. A good passage of music, a good painting, is a forceful and ever memorable dialogue on goodness between man and man. After all the aim, the effect of culture is a sympathetic understanding and adjustment of thought and action, getting into tune, so to say. Touching the senses, the sense of hearing, the sense of vision, the sense of touch with their respective sweet media will go a long way in bringing us together into an unbreakable brotherhood.

What is music then? This is one of the words such as 'ART', 'RELIGION', 'POETRY' that defy definition. The word music is derived from the Greek *mousikē* which is equivalent to the Sanskrit word *Saṅgīta* expressing the corporate idea of musical recital playing of musical instrument and dancing, either taken singly or in group. These arts considered individually are called *gīta* or *gāyana*, *vādya* or *vādāna* and *nṛtta* or *nartana* respectively. *Gīta* stands for singing, *vādya* or *vādāna* for instrumental music and *nartana* for dancing. But taken together, all these arts are called *Saṅgīta*.

Thus song forms the basis of the art of music in India. The word music, however, technically refers more to expression of sweet sounds on instruments than vocal music, if I mistake not. This difference in the root idea of the art makes all the difference between the music of the West and *Saṅgīta* of India. This is a fundamental distinction between the two. The emphasis on instrumental music has led westerners to invent a large variety of correctly tuned musical instruments of various sizes and shapes, qualities and strengths of tone, utilizing all kinds of material capable of producing musical tones. It has also led them to develop the possibilities of polyphonic music, i.e. music in which several tones of different degrees are sounded together, simultaneously on instruments. The simultaneous sounding of a number of different tones is technically known as harmonisation and the effect of the music is called Harmony. This Harmony is a basis of all music in the West.

In India and all over the East, the human voice being the basis of all Music no harmonisation was thought of. It is not possible physically to produce more than one tone at a time by one single human voice, unless it is cracked. Even in group singing the human voice cannot be expected to express pin-point degrees of correctness in pitch, necessary to fulfil the conditions of harmonisation. Instrumental music in the East is a reproduction of musical passages occurring in a song. In the case of instruments in which the strings are plucked by a plectrum and musical solids such as metal tubes, bells, China cups, and wooden plates which are struck by a striker, rhythmic patterns of various lengths and shapes set to music more or less to the composition of tones of a song are played. All bow and blow instruments reproduce vocal music. All these instruments have a song as their basis. Thus melody alone remains the basic principle of all Oriental music. Melody as against harmony is a musical passage in which the tones are expressed one after another in succession and not simultaneously as an harmony. The Orientals have developed melody almost to perfection. *Varna*, *Rāga*, *Dhun*, *Jāti*, *Naḥma*, whatever you may call a musical passage, is a melodic pattern in which a number of musical tones occur in succession, one after another. Arrangement of the order of succession of these tones so as to make them musically effective demands a musical sense of high order. This gives the passage all the musical value it has. Reproduction of these by voice or on an instrument in an effective manner is another condition of the musical value of a melodic pattern. A passage of tones must be musical in itself and it must be rendered well enough so as to produce the desired effect. These two points refer to the 'what' and 'how', the matter and manner of music. Let us examine a few examples here.

The melodies, *Jayaivanti*, *Jauupuri* and *Bhairavi* are known to every listener of Hindustani Music. They are all intrinsically musical. But it is their correct rendering which makes them living, turns them into appealing passages of an Universal language. A composition of

musical tones can by itself be a thoroughly disgusting specimen. For instance a passage like this (illustrate S, M N R DH G D H S). Each and every one of these is a musical tone recognised as *Svara* of which music is made and yet however much we may attempt to render this strange passage musical it will succeed in defeating our purpose. Weeping, moaning, crying are done in musical tones, but it is not music. A musical passage, on the other hand may be by itself highly musical. But the rendering thereof is at times so poor that it fails to make its desired effect and falls flat on the ears of the listeners. Melody alone if studied and practised well gives enough scope for musical expression. It is melody which leaves the musician free to express his own personality. He can make adjustments and readjustments in the manner of interpretation and even at times the intonations of his melody on the basis of the general outline thereof.

Whatever the nature or provenance of ancient civilizations this much is certain that the oldest books of knowledge now available are the Vedas. We get our earliest information about the beginnings of our music from the Vedas. Whatever may be the age of the Vedas the knowledge they contain refers to things most ancient, almost going back to the beginning of civilization.

Music, for us, is supposed to have been created out of the *Sāma Veda*. This Veda is most of it *RgVeda* itself when chanted in more or less musical intonations. The human soul, wishing to speak out awakens the mind, which, on its part awakens the fire, i.e. the energy in the body. The energy in the body goads the life breath stored in the *Brahma Granthi*, the breath thereafter rises up by degrees through the wind pipe and expresses the higher and higher degrees of pitch.

A musical tone is called 'Nāda'. Our musicologists explain this word as follows —

NAKĀRAM PRĀNA NAMANAM DAKĀRAM ANALAM VIDUḤ
TENA PRĀNĀGNISAMYOGĀN NĀDA ITYABHIDHIYATE

"The letter 'Na' stands for life breath, and 'Da' for the heat of the body. Thus by the co operation of physical energy and life breath i.e. air, a musical tone is produced." Considering the ancient times when the above śloka was written it seems a rational explanation of production of sound. After explaining the causes of production of *Nāda*, the ancient Pandits proceed to analyse the primitive attempts at musical expression. *Ārcik Gāna* or monotonic chanting, *Gāthik* or bytonic, *Sāmik Gāna* Tritonic and *Svarāntara* or quadrutonic. *Ārcik Gāna* is chanting in one single tone, *Gāthik* is chanting in two tones of high and low degrees of pitch, *Sāmik* is chanting in three tones of

different degrees of pitch and *Svarāntara* is a fourtoned chant. It is not possible to define the actual intonations recognised in those ancient days which these four types of chantings refer to. We, however, find in some books on music an attempt at illustrating these in terms of modern intonations. It is true that we do even today hear such chantings in the course of religious recitals. Let me demonstrate these one by one in their order:

S

MANGALAM BHAGAVAN VISNUR-MANGALAM
MADHUSŪDANAḤ

S

MANGALAM PUNḌARIKĀKSO MANGALAM
GARUḌA-DHVAJAḤ

All this is chanted in one single tone. There is no transition low or high in this.

A *Gāthik* or two toned chanting will be like this —

N S

PŪRNASYA CA-ĀVĀHANAM KUTRA SARVĀDHĀRA-
SYA CA-ĀSANAM

N S

SVACCHHASYA PADYAM-ARGHYAṆCA
ŚUDDHASYA CA-ACAMANAM KUTAḤ

In this there are only two degrees of pitch between which the voice moves up and down, namely N and S.

Sāmik Chanting is of three tones and is done something like this,

RRR—R R S R R R G R RS

MANO BUDDHI—AHANKĀRA CITTĀNI NĀHAM

R R R R S R R R G R R S

NA CA ŚROTRA JIHVE NA CA—ĀGHRĀNA NETRE

R R R R S R R R G R R S

1 NA CA VYOMA BHŪMIR—NA TEJO NA VĀYUH

R R R R S R R R G R R S

CIDĀNANDA RŪPAH ŚIVOSHAM ŚIVOSHAM

Here there are three degrees of pitch, namely R, S and G. Let us now take the Svarāntara or four toned chant. The śloka concerned is a benediction uttered by the wedding priest wishing well to the bride and bridegroom.

M M M G R R G R R S S M M M G R R G
R R S S

11 Vighneśa No Vighna Vidūra Kāṁ Nīr Vighna Kāṁye Sakalāṁ Itha
Siddhiḥ

M M M G R R G R R S S M M M G R R G R
D S S

Vighneśvaro Vighna Nāteśa Pūjyo Vadhū—Varābhyām Śubha-
mā Dadātu

Whatever value these chants may have as regards their historical authenticity they are good enough to give us some idea regarding the primitive attempts at musical expression. The main object in setting words, time measure and some sort of musical murmur was memorisation of the subject matter of the verse. The Vedas, Purāṇas, Darśanas are all written in verses. They were to be learnt by heart and hence the necessity of their versification. Even a child learning his numbers or rules of grammar chants his lessons in musical chants punctuated in time beats.

The recitation of the Vedic Hymns was done in three movements of the voice 'Udātta', Raised, 'Anudātta' the lowered and 'Svarita' the circumflex. These movements were probably not meant to be in any definite musical intervals as such. An 'Udātta' syllable was to be pronounced in a high pitch, without reference to any definite degrees of pitch in comparison to the other movements. The syllable in 'Anudātta' was to be pronounced in a low pitch and a 'Svarita' syllable was to be pronounced with a slur roughly covering the high and low tones. Thus it seems that in the Vedic hymns other than those of the Sāma-Veda there was no conscious attempt at a musical chant. It was just recitation and no musical chant.

The Sāma Veda which is avowedly a Geyn Veda, on the other hand, is a book of hymns most of which were from the Rg Veda itself, which were chanted with a definitely musical expression. In fact, in order to make room for musical strains the ending vowels of the words of the hymns were prolonged and even twisted into other vowels. I have already observed that our music is supposed to have originated from the Sāma Veda. In Sāma Samhitā we find references to seven degrees of pitch in the descending order, namely *Kṛṣṭa*, *Prathama*, *Dvitiya*, *Tṛtīya*, *Caturtha*, *Mandra* and *Atisvara*. *Kṛṣṭa* was the high strung, *Prathama* was the first below the *Kṛṣṭa*, *Dvitiya*, the second below, *Tṛtīya* the third below, the *Caturtha* the fourth below, *Mandra* the lowest and *Atisvara* the extra tonal below the *Mandra*. There is some reference to some degrees intervening between these seven. Thus it seems we had already evolved a complete scale of music for the Sāmik Chants. It is hardly possible to demonstrate this scale. The actual intervals are not known, nor is there anything on record which may help us to establish these intervals. The *Śaitra Vinā* or the corporeal lute referred to in the Sāma Samhitā gives the places of these notes on the fingers of the hand where respectively the thumb is to touch them for each degree of pitch, during the chanting. But there are no directions as to the sounds to be produced in the voice.

These degrees of pitch were called *Yamas*. The notes of music on the other hand were called *Svaras* and these were in the ascending order and called respectively *Sadja*, *Rṣabha*, *Gandhāra*, *Madhyama*, *Pañcama*, *Dharvata* and *Niṣāda*. There are interesting explanations of these names.

In the *Nārada Śikṣā* which is technically a book on phonetics, containing rules of pronunciation of the syllables occurring in the Vedic Hymns, we find reference to the *svaras*. I have just now enumerated. Nārada tells us that *Gandhāra* and *Niṣāda* are *Udātta*, *Rṣabha*, and *Dharvata* are *Anudātta* and *Sadja*, *Madhyama* and *Pañcama* are *Svarita*. Just this bare statement and no explanation of it. Nārada also tells us that the *Yama* known as *Prathama* in the Sāmik Chant is the equivalent of the *Madhyama* of the *Venu*, i.e. flute, *Dvitiya* of the Sāmik Chant is the *Gandhāra* of the *Venu*, *Tṛtīya* the equivalent of the *Rṣabha* of the flute and so forth. But what was this flute like? What was its size? How many holes it had and their spacing one from the other? These are questions which are yet to be settled.

The *Nārada Śikṣā* is considered by some of our scholars as the oldest work which bears a reference to music. Here is an interesting topic which demands the attention of our scholars and musicologists. Which Nārada wrote the *Nārada Śikṣā* and when? The mythological personalities of this name, the famous wandering minstrel of the

Heaven, the son of God Brahman can hardly have written a work in the comparatively modern Sanskrit. Then again the work is properly on phonetics. There are at least a dozen and a half works known as *Śikṣā*s, all on phonetics. Hardly any three of these refer to music and its tonality so emphatically as this mysterious *Nārada Śikṣā*. All or most of the other *Śikṣa Granthas* have not gone beyond the *Udātta*, *Anudātta* and *Svarita*. But the author of the *Nārada Śikṣā* refers to *Grāmas* and *Murchhanas*. What was the purpose? Were the *Sāman* Hymns to be sung in modes and melodies? Bharata the oldest author on the science of music refers to Nārada as one of the musicologists. Which Nārada was this? Was it the author of the famous *Nārada Śikṣā* or was it the great mythological Nārada? Going through the Nārada *Śikṣa* one is almost tempted to feel that the chapter on music in the *Śikṣā* at least if not the entire work might have been written by a later Pandit, even one posterior to Bharata and added to the *Śikṣā*. If at all the *Sāman* Chants were to be elaborated in a musical strain why is there no further explanation regarding the melodies or modes in which the Hymns were to be sung. Why has Nārada stopped at just the mention of *Grāmas* and *Murchhanas* without explaining their application? Fortunately some of our modern scholars are making efforts to trace the history of our music back to Kāśyapa Nārada and other ancient musicologists. Let us await their researches.

Until we get reliable information regarding works that might have been written before the *Bharata Nāṭya Śāstra* we have to look upon this work as our first book of knowledge on music. The *Nāṭya Śāstra* is an encyclopaedic work on the art of stage craft, or Dramaturgy. The exact date of this work is not known but it is supposed to have been written in the beginning of the Christian era. Bharata devotes one or two chapters to music the singing and its accompaniments, as a necessary and important part of the dramatic representation, and, only in this way he has dealt with *saṅgīta*. He calls his chapter on music *Ātodya Vidhih*, i.e. instrumental accompaniment.

Bharata in his chapter on music refers to even *Suddha svaras* and two *Vikṛta* ones. The musical intervals are measured in terms of microtonal intervals known as *Śrutis*. Unfortunately Bharata and all the later musicologists who have propounded the *Grāma-Murchhanā* and *Jāti* theory seem to take it for granted that the exact measure of a *Śruti* was a matter of common knowledge and needed no explanation beyond pointing it out as then being equal to the difference between the *Pañcamas* of the two *Grāmas* the *Sadja Grāma* and *Madhyama Grāma*. These two *Grāmas* were the basic music scales of the ancient system of Music. These were almost equivalents of each other, the only difference between them being that the *Pañcama* the 5th of the *Madhyama Grāma* was slightly lower, i.e. lower by just one *Śruti* than the *Pañcama* the 5th of the *Sadja Grāma*. These two scales

were very common among the people and known to everybody and so was the interval between the higher *Pañcama* of the *Sadja Grāma* and the lower one of the *Madhyama-Grāma* were and hence it was thought unnecessary to give any explanation. Bharata asks a question saying 'Nanu Śruteḥ Kim Pramāṇam?' and proceeds to explain the process by which it is to be found. He asks us to take two *Vīṇas* or lutes and tune them in the *Sadja Grāma* as it was understood in his time. The intervals of the *Sadja Grāma* were known to people and they could therefore tune the *Vīṇā* i.e. by its frets so as to produce the *Sadja Grāma*. Having tuned both the *Vīṇas* in the *Sadja-Grāma* we are further asked to put one of the *Vīṇā*s so tuned aside and make changes in the other one according to his directions. The other *Vīṇā* in which these changes were to be effected was to be tuned to *Madhyama Grāma* by lowering the *Pañcama* to the pitch required for it in the *Madhyama Grāma*. Having done this we have to convert the whole *Vīṇā* into *Sadja Grāma* again, but without touching the new *Pañcama* which we had tuned on it for changing it previously to *Madhyama Grāma*. The second *Sadja Grāma* could be obtained by changing all the other frets i.e. by lowering every one of them. Thus the whole *Vīṇā* would come down by one *Śruti* below the *Sadja-Grāma* of the first *Vīṇā* which was put aside just for reference. Then the next step is to turn the new *Sadja Grāma* again into *Madhyama-Grāma* by lowering as before, the *Pañcama* by one *Śruti* and then again this *Madhyama Grāma* was to be converted into *Sadja Grāma*, by keeping the new *Pañcama* intact, i.e. by lowering all the other frets except *Pañcama* by one *Śruti*. Now in this third *Sadja Grāma* we will find that the *Gandhāra* and *Nisāda* of the changeable *Vīṇā* have come down by two *Śrutis* and have coincided with the *Rāṣabha* and *Dharmata* respectively because these are two *Śrutis* lower from their next higher neighbours. The coincidence of the *Rāṣabha* of the *Vīṇā* kept for reference with the *Gandhāra* on the Changeable One and the coincidence of the *Dharmata* of the reference *Vīṇā* with *Nisāda* on the Changing *Vīṇā* could happen only if *Śruti* is a definite unit of musical interval, not otherwise.

Taking thus the *Śruti* as the standard unit for measuring the degrees of his scale Bharata gives the following *Śloka* locating the seven *Svaras* of his *Sadja Grāma* in terms of *Śrutis*.

'CATUṢ CATUṢ CATUṢ-CAIVA SADJA MADHYAMA-
PAÑCAMAḤ DVE DVE NISĀDA-GANDHĀRAU TRĪSTRĪ
RSHABHA-DHĀIVATAU'

Literally this means that *Sadja*, *Madhyama* and *Pañcama* are each of four *Śrutis*, *Gandhāra* and *Nisāda* of two *Śrutis* each and *Rāṣabha* and *Dharmata* of three *Śrutis* each. Actually it means that *Sadja*, *Madhyama* and *Pañcama* are each at an interval of four *Śrutis* from their lower neighbours i.e. *Nisāda*, *Gandhāra* and

Madhyama respectively, than *Gandhāra* and *Niṣāda* are each at an interval of two *śrutis* from their lower neighbours, i.e. from *Rṣabha* and *Dhātava* respectively and *Rṣabha* and *Dhātava* are each at three *śrutis* from their lower neighbours, i.e. from *Sadja* and *Pañcama* respectively. Thus in terms of the numbers of *śrutis* these intervals are, counting them from *Sadja* upwards 3+2+4+4+3+2+4. The *Madhyama* *Grāma* has all these intervals except the 5th & 6th as the *Pāñcama* of this *Grāma* is lower by one *śruti*, and *Dhātava* will therefore be at four *śrutis* from *Pañcama*. Thus the *Madhyama* *Grāma* will be counting the scale from *Madhyama* itself upwards, 3+4+2+4+3+2+4

These two scales were the basis of the ancient system of music. The melodies of the ancient music in India were called *Jātis*. The *Jātis* seem to have been certain tunes or airs which were commonly known all over through popular songs. Even today we have in popular music certain types of songs such as the Baul and Bhaṭiyāl in Bengal, Bana-Git, Bihu-Git and Bora Git in Assam, Rasiyā, Sohāi, Birhā, Goth Sāwan, Hindola in U.P., Mānd Mewada, Ālhā in Rājasthān, Rawanmunia in Bihar, Dadaria in C.P. Garbin Gujath, Lāwani, Powadā, Abhangā in Mahārāshtra. Quite a lot of these songs are sung in tunes which are common. All together there may be about couple of dozen such common airs of *Dhuns* as they are called in the common parlance all over the country. Did the *Jātis* refer to these *Dhuns*? It is an interesting question worth investigating. Technically, the *Jātis* were the music, the *Dhwani-Svāro*, of the popular songs, of those days. The music was analysed independently without reference to words and classified according to the *Svaras* occurring in them and their treatment. Their scales, starting and closing cadences characteristic phrases and their keynotes were determined. Most of these *Jātis* were named after their key notes, for example *Sadja* from *Sadja*, *Ārsabha* from *Rṣabha*, *Gāndhārī* from *Gandhāra* etc. We have already seen the two basic scales of *Sadja* *Grāma* and *Madhyama* *Grāma*. Some of the *Jātis* were supposed to have been composed out of the *Sadja* *Grāma* and others from the *Madhyama* *Grāma*. But the *Jātis* were not produced directly from the *Grāma*. The *Grāmas* did not give a sufficient variety of musical intervals for the *Jātis* to fit into them. These intervals were obtained by a process of key-modulations, i.e. by shifting the *Sadja* from its place to the successive and lower degrees of the scale and this actually meant that the names of the successive *Svaras*, Sa, Rī, D, MA etc. were to be shifted to the successive lower degrees of the scale. Let me illustrate this point. Supposing the Bilāval scale, the basic scale of the present system of Hindustani Music, were considered as the *Sadja* *Grāma*. This scale is almost an equivalent of the C Major scale of the Western Music. It runs thus — (S R G M P DH N S). These notes thus sung in succession make a certain musical effect. I shall now sing this very scale starting from the second note and ending it on the

octave of the second higher mode R G M P DH N Ś R This very scale sung in open voice now — A A A A A A A A

This second flight of notes creates an effect totally different and distinct from the one created by singing the scale from the first note to its octave Let me sing these one after another now

S R G M P DH N Ś R G M P DH N Ś R
A A A A A A A A A A A A A A A A

Thus by such key modulations a number of modes were obtained These modes were known as *Murchanas* These *Murchanas* are actually so many scales of music from which the *Jātis* were obtained with one *Murchanā* starting from each of the seven *Svaras* of the *Grāma* there were seven *Murchanas* in each *Grāma* Thus all together fourteen *Murchanas* were recognised for practical purposes There was a third *Grāma* called the *Gaudhāra Grāma* and its seven *Murchanas* But that *Grāma* seems to have gone out of vogue in the times of the ancient authors and they just make a mention of it No melodies if any obtained from this *Grāma* and its *Murchanas* are referred to in the *Gānṭhas* The *Jātis* of the *Gānṭhas* have all their origin in the two *Grāmas*, *Sādja* and *Madhyama* and the fourteen *Murchanas* The *Murchanas* gave the flats and sharps of the *Jātis*

The *Rāgas* which are today the basic idea of the comparatively modern music of India were supposed to be evolved out of the *Jātis*, by means of certain modifications considered necessary for developing the melodies extempore and independently from words

Bharata does not describe *Rāgas* in his *Nāṭya Śāstra* He gives all details of *Grāmas*, *Murchanās* and *Jātis*, but does not say a word about the *Rāgas*

Mātanga who had flourished a few centuries after Bharata is the first author on music who has referred to the *Rāgas* in their technical sense and defined them His work is known as *Brhat-Deśī* It is impossible to say when exactly the 'Rāga' came into being The word is a derivative of the root 'Rañja' to please In literature we come across the words 'Anurāga' and 'Virāga' which are the derivatives of the same root 'Rañja' as independent words But the word *Rāga* occurs in the context of something else, e.g. *Gita Rāga* and *Mukharāga* when it means pleasing effect It seems the word *Rāga* was in vogue in this sense only before it acquired its technical sense in the context of music Certain features of *Jātis* which made particularly pleasing effect were selected and developed musically and were called *Rāgas* We find that names of the *Rāgas* were formed from the names of the *Jātis* themselves on the one hand, and, on the other, from the

style in which they were sung. There were distinct styles of singing which were known as *Gītis*, in which alone certain *Rāgas* could be sung. These *Gītis* were *Śuddha*, *Bhūma*, *Gaudī*, *Verana* and *Sādhārāṇī*. The names of some of the early *Rāgas* were *Śuddha Kairika*, referring to *Śuddha Gīti* and *Kairikī Jāti*, *Bhūma Kairika*, *Bhūma Gīti* and *Kairikī Jāti*, *Gaud Kairika*, *Bhūma Sadja*, *Bhūma Pañcama* etc.

Several authors after Mātanga such as Nānyadeva, Pārśva Deva Śārahgadeva followed Mātanga's system and classified their *Rāgas* under *Gīṭas*, *Mūrchanas* and *Jātis*.

In the meanwhile the Muslim adventurers came into India and established kingdoms and settled themselves here. During the first few centuries of their rule they had little time for art and culture. They were totally engrossed in building up and consolidating their sway over several parts of the country. By the time, however, that *Śaṅgīta Ratnākara* was written in the thirteenth century the Muslim empire was established at Delhi under Allāuddin Khiljī. These Muslim rulers were most of them passionately fond of music and patronized the art though in their own way. Along with other indigenous things they also accepted the music of their adopted country. Amīr Khusrāu, a great scholar and poet at the court of Delhi, was also a great patron of music. His contribution to the modern culture has not so much in anything new and foreign to India that he is supposed to have introduced here as in the efforts he made to popularise the indigenous art and culture of India under state patronage, by modifying them so as to render them easily accessible to the common people. The great cities of those days were most of them military camps and what Amīr Khusrāu did was to introduce and popularise manners and customs, art and literature of India into the military camps. Thus the common Indian language mixed with Persian and Arabic words and phrases became the language of military camps of Delhi and other places. Manners, customs, fashions, music and art resulting from a fusion of Indian, Arabic and Persian life and thought became common.

The *Sahīr* was a made easy of the ancient *Vīna*, *tablā* that of the *Mridanga*, *Qawwālī* was a Muslim adaptation of the *Bhajan* and *Kīrtana* the *Prabandhas* of the ancient Indian Music were modified and took the forms of *Dhrupads*, *Khyāls*. The Amīr does not seem to have had time to look into the *Granthas* on music. He seems to have interested himself only in the practical aspect of music. He is, however, considered responsible for a good many innovations in our music in its practical form.

But a change also in the theory of music seems to have come in after Śārahga Deva. The system of key modulations seems to have given place to a new idea according to which all the flats and sharps and all the *Mūrchanas* or modes were brought within the range of just one Octave i. e. Sa to octave sa.

All the musical intervals, flats, sharps, natural, double flats and double sharps used in the melodies were collected and arranged one after another in an order of succession between the key note *Sādya* and its octave. This was done even before Śāraṅga Deva and hence it is that we find in *Saṅgīta-Ratnākara* itself all the intervals which he used in his *Rāgas* ranged in one single gamut. And yet Śāraṅga Deva does not seem to have got out of the *Murchanas*. He defines his *Rāgas* in terms of *Grāmas*, *Murchanas* and *Jātis*. Indeed, in some of his *Rāgas* he refers to the *Murchanā* just to give the starting note alone of the *Rāga*. The actual scale of the *Rāga* was obtained from the *Jāti* and the mere mention of a *Jāti* should have automatically determined the *Murchanā* because a *Jāti* was itself derived from a particular *Murchanā*. But Śāraṅga Deva makes a mention of the *Murchanā* also. Thus the *Murchanā* determines only the starting note. Some later *Granthakūras* have also followed him in this.

The *Grāma Murchanā* and *Jāti* system was abandoned and the *Rāga*, now began to be classified by some musicologists under parental scales of *Melas* which are known in common parlance as *Thāṭas* and by others under the *Rāga-Rāginī* system. The latter was prevalent in the north. *Thāṭa-Rāga* classification became more popular in the south. It is very interesting to note that while, on the one hand, the *Grāma Murchanas* gave us the idea of the *Mela-Rāga* classification, the process of producing *Rāgas* out of the *Jātis*, suggested, on the other the *Rāga-Rāginī* process, i.e., the process of producing *Rāgas* out of certain selected parts or *āṅgas* of a main broad *Rāga*.

Ramamatya, the author of the *Svaramela Kalānidhi* who can be easily called the father of the modern system of South Indian Music seems to have been the first man who made a list of full heptatonic scales under which to classify the *Rāgas* in vogue at his time. All the subsequent authors of the South Indian system of music have followed Ramamatya's idea of *Mela-Rāga* classification and explained their *Rāgas* under this classification.

In the north, however, opinion was divided. Some of our musicologists here created the idea of classifying a group of melodies as derivatives of, or related to a certain Principal *Rāga*. They selected six melodies and called them *Rāgas* and under the heading of each they put six other melodies more or less of a lighter type and called them *Rāginīs*. It is not possible to explain why a certain melody was allotted to a certain *Rāga* as its *Rāginī* because the actual musical renderings of these have gone out of vogue and are lost to us, there having been no notation system in vogue then and therefore no illustrations of the *Rāgas* and *Rāginīs* in terms of musical intervals are available. Even today some sort of *Rāgāṅga* classification does exist in the modern system of our music though we do not consider the melodies as *Rāgas* and *Rāginīs*. The *Kanhadās*, *Mālars*, *Sāraṅgs*, *Kalyāns*,

Bilāvals, *Naṭas*, *Todis* are classes of *Rāgas* according to *Rāgāṅgas*. But the old *Grantha* classification of the *Rāgas* and *Rāginīs* cannot be revived now for the reasons we have already discussed. The *Thāṭa-Rāga* classification appears to be a fairly reasonable classification, and our *Rāgas* are grouped under this system today. Having once grouped the *Rāgas* under one common heading according to their musical intervals and calling that group a *Thāṭa* we may further divide them into smaller groups according to the *Rāgāṅgas*. Thus we have *Yaman*, *Bhūṣ*, *Suddha Kalyāṇ*, *Hamīr*, *Jat*, *Hem* as varieties of *Kalyāṇ* in the *Kalyāṇ Thāṭa*, *Suddha*, *Alhaviyā Yamanī*, *Deogiri*, *Śuklā*, *Kukuhā*, *Lachaskh*, *Naṭa*, *Sarpardā* as varieties of *Bilāval* under the *Bilāval* scale, the *Rāga*s of *Khamāj*, *Aṅga* and *Deśa Aṅga* under the *Khamāj Thāṭa* and so forth. The *Rāga*s of Hindustānī music of today are classified under ten scales. The scale gives roughly the intervals that are to be used in the *Rāga*. Among the notes of which a *Rāga* is formed one is called the governing note which has another note more or less concordant to it in the other tetrachord which supports the governing note. The governing note is known as *Vādī* and the supporting one called the *Samvādī*. All the rest of the notes are known as *Anuvādīs*. In a proper adjustment mutually of the *Vādī*, *Samvādī* and *Anuvādīs* with due emphasis and accents rests all the art of rendering a *Rāga*. Let me illustrate *Rāga*. We shall take the famous *Darbārī Kāñhadā*. This *Rāga* has the *Svaras* of the *Āśāvarī* scale which runs as follows

S R G M P DH N Ś

All these intervals are used in *Darbārī Kāñhadā*. The governing note of *Darbārī Kāñhadā* is *Rṣabha* and it is supported by *Pañchama* which is the *Samvādī* *Svara*. The note *Komal Dha* occurs only in the ascent; i.e. in going up the scale. It is omitted while coming down the scale. Thus it is always NP and never DH PM, or NDHPM. This *Rāga* is sung in the midnight when there is a *Mahīl*. I am not this moment singing in a *Mahīl* and can be excused for singing it at this hour. There is one special feature of *Darbārī Kāñhadā*. In fact it is a common and distinguishing feature of all the *Kāñhadā* varieties. In all *Kāñhadās* the *Komal Ga* is always oscillated. It is never held up steady for instance $\overset{n}{G} \overset{m}{G} \overset{m}{G} \overset{m}{G}$. Similarly the *Dha* of *Darbārī Kāñhadā* is also oscillated. The *Darbārī Kāñhadā* is a favourite melody of classical musicians. It is certainly a very solemn and effective *Rāga*. Let me try it

S, R $\overset{n}{DH}$ $\overset{m}{DH}$ $\overset{n}{N}$ P, M P $\overset{n}{DH}$ N S N N S N
SR $\overset{n}{DH}$ $\overset{m}{DH}$ R N S N R, R S

RR, $\overset{m}{G} \overset{r}{G} \overset{r}{G}$ RS R, G,
S N S M R S N S R DH $\overset{n}{DH}$ N P, M P DH N

<i>Bhairavī</i> has all <i>Komal</i> <i>Svaras</i> besides S & P E G	S R G M P DH N S
<i>Bhairava</i> has R & DH <i>Komal</i> , all the rest <i>Suddha</i> E G	S R G MDR DH N S
<i>Pūrvi</i> has R & DH <i>KOMAL</i> , M <i>Tivra</i> , the rest <i>Suddha</i> E G	S R G M P DH N S
<i>Māvā</i> has R <i>Komal</i> and M <i>Tivra</i> , the rest <i>Suddha</i> E G	S R G MDR DH N S
<i>Todī</i> has R, G & DH <i>Komal</i> , M&N <i>Tivra</i> , S & P E G	S R G M P DH N S

Rāgas are formed out of these scales by omitting some notes from the full scale or by suppressing some and emphasising others. I have referred to the *Vādī Samvādī*, and *Anuvādī* *Svaras* of a *Rāga*. Every *Rāga* has a distinguishing passage of tones peculiar to itself. In omitting notes totally from a scale to form a *Rāga* a general rule is observed and it is this that not more than two notes may be omitted up or down the scale. A *Rāga* must have at least five notes up or down the scale. We have therefore three kinds of *Rāgas* namely *Sampūrṇa*, Heptatonic, having the full scale, *Saḍja*, Hexatonic when they have six notes only up or down, and thirdly the *Odava*, pentatonic when they have five notes up or down. It is not necessary that a *Rāga* must have the same number of notes or the same notes up as well as down the scale. It may have the full scale upwards and omit one or two notes downwards. This gives us a very large number of melodic patterns.

One *Rāga* is interpreted in two ways, namely *Ambaddha* and *Nibaddha Gāna*. In *Ambaddha Gāna* the melody is elaborated extempore according to its rules either in open vowels or certain syllables such as Te, Ne, Ri, Tom, Nom, in a more or less measured pace. This *Ambaddha Gāna* is called *Alāp*.

Rāgas are also composed in songs, closed forms as they are called which are set to a definite system of rhythm and definite composition of musical tones and which have words. The oldest musical compositions known to us are Jayadeva's *Gīta Govindam*. This a book of musical compositions on the lines of *Prabandhas* which were in vogue in the ancient system of music. *Prabandhas*, *Vastu*, *Rūpakam* were the compositions of music which were mostly in Sanskrit. Śārāṅgadeva devotes a whole chapter to these mentioning a very large variety of *Prabandhas*, *Vastu* and *Rūpakas*. The songs of Jayadeva's *Gīta Govinda* are still sung though it is hard to say whether they are sung

just as they were composed by the famous poet. The Rāgas of the songs which are known as *Aṣṭa Padīs* are not in vogue today and our musicians of today sing them in any modern Rāga they like. Thus we hear one and the same *Aṣṭa-Padī* sung in a number of different Rāgas.

The Prabandhas are not in vogue today in their correct forms as they have been described in the old Sanskrit works. Our modern musical composition are *Dhruṣad*, *Khayāl*, *Thumrī*, *Tappā*, *Tarānā*, *Chatarāṅga* in Hindustānī music and *Kṛitanams*, *Kṛitis*, *Varnams*, *Tilānā*, *Pallavi*, *Javli*, in South Indian Music. If we closely study the forms of these compositions we shall find that these are just modernised and modified forms of the ancient musical compositions, the *Prabandhas*. A *Prabandha* had four or five parts namely *Udgraha*, the opening stanza, the *Dhruva*, or refrain, the *Melāpaka*, and *Ābhoga* and, in some, one more stanza called *Antarā*. Our modern compositions have four three or two parts, known as *Sikāyī*, *Antara*, *Sañcārī*, *Maṅgha* in some and *Ābhoga*. Compositions known as *Dhruṣad* have some of them all these four. Most of our modern Hindustānī musical compositions have two stanzas only, namely *Sikāyī* and *Antarā*. These stanzas are more or less of the same nature as those of the old *Prabandhas*.

A *Dhruṣad* is a serene type of song. It is a classical form of the *Kṛitanas* sung in our temples. The distinction between a *Kṛitana* sung in religious shrines and a *Dhruṣad* of *Rāgdārī* Music is that while the aim in singing the *Kṛitana* is to create a feeling of devotion for the deity of the shrine by repeating phrases of its praise occurring in the *Kṛitana* with a more or less constant cadences of music, the aim of singing a *Dhruṣad* is to create a musical effect by embellishing it with a rich variety of musical cadences and rhythmic forms extempore. The drumming in accompaniment to a *Dhruṣad* is done on the *Mṛdaṅga*. This instrument is played with open palms and with some vigour so that the whole atmosphere is filled with its deep and loud sound.

A *Khayāl* is a sort of lyric in music. The very meaning of the word *Khayāl* is a passing thought. This is a type of song which leaves the musician free to develop his melody with all possibilities of musical expression by human voice. It is full of *mīends*, *ālāps*, *Behlāvas*, *Khayālās*, *Tānas*, *Zamzānās*, in fact all the graces of music are demonstrated to advantage in a *Khayāl*. This type of songs was popularised by the Muslim musicians. The subject matter of *Khayāl* is varied. Most of the *Khayāls* have for their theme one or the other phase of the *Alaṅkāra Śāstra* particularly the *Nāyaka-Nāyikā Prakāraṇa*. There are two types of *Khayāls* serene and light. The former are modelled on *Dhruṣads* and are rendered in a slow tempo. The light types of *Khayāls* are said to have evolved out of the *Bhajan* and *Qawwāl*. They are sung in a comparatively medium or even fast

tempo and are elaborated with a lot of running *ṛāhas*. The drumming in accompaniment to a *Khyāl* is done on *Tablā*.

A *ṭhumrī* is a purely amorous song. It is a very small couplet. The words are repeated with a variety of musical cadences, musical graces, so as to emphasize the word sense. A bit of gesture is also resorted to particularly by professional women when they sing a *ṭhumrī*.

A *Tappā* is a type of song introduced by one Ghulām Nabī popularly known as Shorī Miyān. These are said to have evolved out of the Panjābī folk tunes. The language is Panjābī and the subject matter amorous.

(1) VEDIC SECTION

A PASSAGE IN THE KAUSITAKIBRĀHMANOPANISAD (1.2.6)-SOME SUGGESTIONS AS TO THE PROPER READINGS AND A CLUE TO ITS IMPORT

(PROF. SIVAPRASAD BHATTACHARYA, CALCUTTA)

Thanks to the uninterrupted tradition amongst teachers and scholars and to the achievements of philosophers of the Vedānta system, the major Vedic Upanisads (including the Svetāśvatara) present to us a standardised text, though there is no end to the doubts and disputes as to their interpretation. It is a pity that the *Kau Br Up*, specially in its first chapter, known significantly as the *Paryanlavidyā* the most remarkable and, according to some scholars, the earliest stratum of the work, bristles us into textual difficulties which appear to be insoluble in some cases at least. Sections 2.6 of this chapter dealing on the path and experiences of the Spirit after death, referred to as the Pilgrim's Progress by Prof. Belvalkar because of its symbolism, introduce us to one of the knottiest, if not the knottiest passage in the Up literature. So far as indigenous scholarship of pre-modern days is concerned, the difficulties originating from bad transcription encouraging wild guesses in emendation (for there are no limits to this, as this does not relate to the Samhitās and the rigour of pāṭyāyana exactitude is not operative here) and in interpretation of scholars like Śaṅkaraānanda have made confusion worse confounded. The labours of certain gifted scholars extending over the last fifty years have not taken us nearer solution, though they have been by no means inconsiderable. The discovery of the *Jaiminiyabrāhmaṇa* and of the *Jaiminiyopanisaḍbrāhmaṇa* has thrown much welcome light, in as much as there is much matter common in them with the text of the *Kau Br Up* and we can never be sufficiently thankful to Caland and more particularly to Oertel for this. The attempts at restoration of and the translation of this portion by Prof. Belvalkar (more than 25 years ago) and the recent edition (Paris, 1949) by Prof. Louis Renou have served to shake off the indifference and complacency of scholars that have looked upon the *Kau* as a mere repository of the age worn doctrines of the Chāṇḍ and the *Br Ār* and look down upon this section as a mere fanciful curio of materials not synthetically connected with the creeds and commitments of older thought (as is the case e.g. in the *Nār Up* तस्यैव विदुषो यज्ञस्यात्मा यजमान श्रद्धा पत्नी पतङ्गा अजरासर्ममग्निहोत्रं सत्रं सूर्याचन्द्रमसोर्नदिमानौ ब्राह्मणौ विद्वानभिजयति.)

The passage readily divides itself into two well defined parts of which the first (I.2) inextricably connected with the doctrines of Karma and of Transmigration of the Soul, the Upanisadic view of the two paths pītayāna and devayāna as adumbrated in the *Mundaka*, *Chāṇḍ* and *Br Ār*, has in its manner of presentation in the beginning and in the sequel

ध्यान बरबस आकृष्ट हो जाता है। कभी-कभी एक ही जावनीबाज या जावनीकार अपनी रचना चंग पर गा-गाकर सुनाता है, किन्तु पहले पाय दो मञ्जिबों एकत्रित होती थीं और स्पर्धा में एक ही विषय पर अपनी रचनाएँ सुनाती थीं, या पहली और प्रश्नोत्तर के रूप में सवाल-जवाब होते थे। जनता हार जीत का निश्चय करती थी और जीतनेवाला दल पराजित दल का मिशान या मन्ना उठा ले जाता था। 'कलारी' और 'दुरा' दल की तनावन्त्री या सवाल-जवाब की बहुत विनों तक धूम रही। इस प्रकार जावनी जनता के हृदय का सच्चा रूप-चित्र प्रस्तुत करती हुई हमारे सामने आई। उसमें जनता के डङ्गार थे, उसे जनता के लोग ही कहते थे, और उस पर जनता का ही शासन था। इसलिए जावनी ही जनकाव्य की सच्ची उपाधि से विभूषित की जा सकती है।

जावनी का साहित्य अत्यन्त सन्तुष्ट और अनेक रूपात्मक है। उसमें जनता के जीवन के प्रत्येक क्षेत्र और भूमिका की झलक मिलती है। जावनीबाजों ने जनता के जीवन को उसकी पूर्णता और समष्टि में देखकर उसके लौकिक और आध्यात्मिक पक्ष की अत्यन्त मधुर और सगीतमय झलक प्रस्तुत की है। जावनी समन्वित है। ऐसा होना स्वाभाविक भी है क्योंकि जनता का हृदय कोमल और कण्ठ भावनाओं के प्रति सदा सवेदनशील रहा है। प्रेम और शृंगार का आकर्षण उसे सदा लुभाता रहा और सच्ची आध्यात्मिकता की ऊँचाई पर पहुँचने के लिए वह अपने को सदा न्योछावर करती रही। जनता कृत्रिमता से कुछ दूर है। और ये भाव भी मानव-हृदय के सारवत अकृत्रिम अनुभूत भाव हैं, इसलिए इन दोनों का सम्बन्ध भी बहुत कुछ नैसर्गिक गति से जुड़ गया। जावनी की गीयता भी इसका कारण है। गीत का उद्देश्य तात्कालिक प्रभाव उत्पन्न करना होता है। इसलिए गानेवाले गूढ़ या क्लिष्ट भावों की उपेक्षा कर (क्योंकि उनके समावेश से श्रोता उसके गूढ़ अर्थ में उलझ कर संगीत का आनन्द न प्राप्त कर सकेगा) उन भावों या प्रतीकों को लेते हैं और उन दृष्टियों को उकसाते हैं जिन्होंने जनता के हृदय में बहुत काल से घर कर लिया है। शृंगार और भक्ति और कण्ठा ऐसे ही भाव हैं, इसलिए इन भावों का बाहुल्य अस्वाभाविक नहीं है।

यद्यपि जावनी साहित्य के मुख्य भाव शृंगार और भक्ति हैं फिर भी जावनी-बाजों की प्रतिभा ने उसे जो विविधता और अनेकरूपता प्रदान की है, उससे इस चमत्कृत हो जाते हैं, भक्ति के क्षेत्र में सगुण और निगुण दोनों प्रकार की उपासना के संकेत मिलते हैं। जहाँ सगुणक्षेत्र में उपास्य की महिमा का कथन और बीजा का घर्षण बड़े अनूठे ढंग से हुआ है, वहाँ निगुणसाधना के समस्त प्रतीक भी मिलते हैं और ब्रह्मज्ञान और अद्वैतानुभूति की वज्रज्वा हुई है। निम्नलिखित उदाहरण में निगुण-साधना के उपपक्षों का प्रयोग दृष्ट्य है—

हैं, ऊपर कुआँ औ नीचे उसके खोरी
पानी भरती पनिहारिन चोरा, खोरी ॥

मूँ बन्द कुएँ का है अब पानी बरसे, वो वैसे जिसकी खोर खगी है हर से ।
जब पनिहारिन कुछ काम न राखे घर से, तब अमृत जल से झकें छुटे सख उर से ।
वो नित उठ गागरि भरें बनी रहे खोरी ॥ पानी भरती ॥
जब उलटा डोल वो जाय तो पानी आये, फिर सींचे अपना भाग खसर फल पाये,
है काहे को वो बोख औ कौन बनाये, जो पूरा लोणी होय सो मोहि बताये
उस कुएँ के ऊपर नहीं चले बरखोरी ॥ पानी भरती ॥
बस कुएँ पै गगा जमुना सरस्वती हैं, और महादेव अधिनाथी पारवती हैं
नौ नाथ चौरासी सिद्ध औ बाख जती हैं, नाना प्रकार की उसमें बेल खनी है
है राह बहाँ की बहुत साँकरी खोरी ॥ पानी भरती ॥
जाखों पनिहारिन एक लहँ पनिहारा, उस पनिहारे ने सबको भर दी धारा
जिसने पाया वो नीर ता जम्म सुधारा, कहै बनारसी उसकी गति अपरम्पारा,
वो न्हावे उसमें जिसका पथ अखोरी ॥ पानी भरती ॥

खावनी के कथन और प्रगोचरपौखी का कुछ आभास देने के लिए ही इसे कुछ विस्तार के साथ उद्धृत किया गया है । इस खावनी में संयुक्त उलटा कुआँ, गगा, जमुना, सरस्वती आदि त्रिगुणात्मिका के सर्वविदित प्रतीक हैं । सहजवल कमल, हवा पितामा और सुयुक्ता के ही ये दूसरे नाम हैं । पनिहारिन जीवात्माएँ हैं और पनिहारा ईश्वर है । उस अपरिबर्तनशील ब्रह्म का हमारे शरीर में निवास है । 'माधुर्यभाव' में लपेट कर इसी तथ्य की प्रतीकात्मक व्यञ्जना निम्नलिखित उदाहरण में बड़ी सुन्दर हुई है—

“चलो आख दिखमिल के लोभें पीतम प्यारे के अब लग
सात द्वीप नखखर के ऊपर उलस जिसका बिछा पलग
पचतख से आखग है वो औ सीनों गुण से न्यारा है
दिव्य रूप सुन्दर से सुन्दर अपना पीतम प्यादा
बरबाजे पर चौकी देता जिसके कुसुम सितारा है,
बहाँ न चन्दा भूय अरनी और पवन का तनिक गुजारा है
सो मेरे इस शरीर में है उसी से अपना मसग ॥ चलो आन ॥

इसी प्रकार चौसर के निम्नलिखित लेख में आध्यात्मिक भावना की प्रतीकात्मक या रूपात्मक अभिव्यक्ति मिलती है—

बहुत दिनों पर बिछी है चौसर समूह के खेजो ये पात्र क्या है
जो फेकूँ पाँसे तो छूटे छके नखो दमन की मजाज बसा है ॥

मैं हूँ सुदाही सुघर सिखाही हमेशा जीतूँ कभी न हारूँ ।
 सदा पक्षे पौ दुई दूर हो औरसियों घर घर की बरह मारूँ
 पक्षे अघरखे जो तीन जाने तो अपने दिख मैं मैं वह बिचारूँ
 ये तीव्र गुण हैं सभी रतन मैं उनसे चलके अलग सिधारूँ ।
 है बार काये वो चौथा पद है भिला अब हमको मजात क्या है । जो फेकूँ ०
 है इसमें पजबी सो पोंच तरब मैं इनसे गोरी बजा बचा के
 और फेकूँ छकड़ी जो आऊँ सत को सद्गुरु के पास जाके ॥
 है पाँच अट्टा सो आठ सिखी नव रिखी मैं रखूँ बना के ।
 पक्षे अगर छः बहाव दस ती वयों हार देखूँ दिख लगा के
 न दग अपना भरे किसी से मैं अब समझता हूँ काज क्या है ॥ जो फेकूँ ०

अब 'निगु'ण के बाजार' में खरीदार और खरीदनेवाले की सत्ता के अनेक को देखिए । साधक और साध्य में कोई अन्तर नहीं । उपासक उस परम सत्ता का सेवक भी है और साधक भी । दास्य भाव और सखाभाव दोनों की वसे अनुभूति होती है ।

“यह बाजार निगु'ण का है मैं खरीदार साधक का हूँ ।
 साधक भी हूँ और मैं साबेदार साधक का हूँ ॥
 वह मेरा है दोस्त और मैं भी तो वार साधक का हूँ ।
 जो चाहे सो करूँ मैं सुखितवार साधक का हूँ ॥”

वही एक अल्ल अनेक रूपों में व्यक्त हो रहा है, वही ब्रह्मा, विष्णु और भवेश है । सभी ने उस पूर्ण ब्रह्म की उद्योति जग रही है । ब्रह्म की अद्वैतानुभूति की व्यञ्जना निम्नलिखित पक्तियों में हुई है—

“जो भापी-भाप है एक और नहीं कोई, कह कखानी गुराँ कहाँ से भाप दोई ।
 वही ब्रह्मा विष्णु भवेश वही है रात्री, निरवय करि मानो करो प्रेम से भल्ली ॥
 सुन किसी की निन्हा सोई भली नहीं जगती, है सबमें पूरण ब्रह्म उद्योति खी जगती ।
 क्यों भूठ बाद कर करके सुखि सोई ॥ कह कखानी ०” ॥

निगु'णभक्ति के समान सगुणभक्ति के अङ्गार भी जावनी साहित्य में बहुत मिलते हैं, इनमें अधिक का सम्बन्ध गंगा से है या श्रीकृष्ण की शृ गारमयी प्रेम-क्रीड़ा से है । गंगा के तट पर बसे हुए भिजापुर के जावनी केन्द्र से शिव और गंगा की स्तुति का प्राबुर्भाव स्वाभाविक है । गंगा की सहिमा, उसकी धारा की पतितपावनी शक्ति का वर्णन बड़ी सम्पत्ता और उत्साह से किया गया है । ज्व की गतिशीलता भी देखने योग्य है ।

(1) VEDIC SECTION

A PASSAGE IN THE KAUSITAKIBRĀHMANOPANISAD (1.2.6)-SOME SUGGESTIONS AS TO THE PROPER READINGS AND A CLUE TO ITS IMPORT

(PROF. SIVAPRASAD BHATTACHARYA, CALCUTTA)

Thanks to the uninterrupted tradition amongst teachers and scholars and to the achievements of philosophers of the Vedānta system, the major Vedic Upanisads (including the Svetāśvatara) present to us a standardised text, though there is no end to the doubts and disputes as to their interpretation. It is a pity that the *Kau Br Up*, specially in its first chapter, known significantly as the *Paryanlavidyā* the most remarkable and, according to some scholars, the earliest stratum of the work, bristles us into textual difficulties which appear to be insoluble in some cases at least. Sections 2.6 of this chapter dealing on the path and experiences of the Spirit after death, referred to as the Pilgrim's Progress by Prof. Belvalkar because of its symbolism, introduce us to one of the knottiest, if not the knottiest passage in the Up literature. So far as indigenous scholarship of pre-modern days is concerned, the difficulties originating from bad transcription encouraging wild guesses in emendation (for there are no limits to this, as this does not relate to the Samhitās and the rigour of pāṭyāyana exactitude is not operative here) and in interpretation of scholars like Śaṅkaraānanda have made confusion worse confounded. The labours of certain gifted scholars extending over the last fifty years have not taken us nearer solution, though they have been by no means inconsiderable. The discovery of the *Jaiminiyabrāhmaṇa* and of the *Jaiminiyopanisaḍbrāhmaṇa* has thrown much welcome light, in as much as there is much matter common in them with the text of the *Kau Br Up* and we can never be sufficiently thankful to Caland and more particularly to Oertel for this. The attempts at restoration of and the translation of this portion by Prof. Belvalkar (more than 25 years ago) and the recent edition (Paris, 1949) by Prof. Louis Renou have served to shake off the indifference and complacency of scholars that have looked upon the *Kau* as a mere repository of the age worn doctrines of the Chāṇḍī and the *Br Ār* and look down upon this section as a mere fanciful curio of materials not synthetically connected with the creeds and commitments of older thought (as is the case e.g. in the *Nār Up* तस्यैव विदुषो यज्ञस्यात्मा यजमान श्रद्धा पत्नी पतङ्गा अजरासर्ममग्निहोत्रं सत्रं सूर्याचन्द्रमसोर्नदिमानौ ब्राह्मणौ विद्वानभिजयति.)

The passage readily divides itself into two well defined parts of which the first (I.2) inextricably connected with the doctrines of Karma and of Transmigration of the Soul, the Upanisadic view of the two paths pītṛyāna and devayāna as adumbrated in the *Mundaka*, *Chāṇḍī* and *Br Ār*, has in its manner of presentation in the beginning and in the sequel

जब तन की सुधि कलु नहीं रही तब सूचन कौन सुधार चले ।
 मन तो अटका इस बँसुरी में राग से अंतुवस की धार चले ॥
 तुम राग बजावो राग करी ऐसा कोऊ न विहार करे ।
 मँकवार में नाच पड़ी हमरी तुम बिन को बेवा पर करे ॥
 तुम पति हमरे मैं दासी सब ये दिया उधाव दुखियारी ने ॥ धुनि सुनत० ॥

श्रीकृष्णदर्शन की आकांक्षा निम्नलिखित पद में व्यक्त हुई है । इसका शब्द-
 चयन ध्यान देने योग्य है —

“भजन चलो सखी करो दर्शन नागरनट के ।
 हैं जीने के फल यही भिदें सब छटके ॥
 अधरन पर बली धरे सँवरे भटके ।
 वो घूँघरवाले बाल असकं छट छटके ॥
 कभी पकड़ के बैयाँ हँसर उधर से भटके ।
 जँगिया के दूटे बन्ध और चूड़ी चटकें ॥
 बिन श्यामसुन्दर के बहुत (मेरा ?) मन भटके ॥ हैं जीने के० ॥

शब्दचयन और शैलीकौशल की दृष्टि से मुरलीदास पर आती हुई गोपिकाआ
 का यह वर्णन बड़ा रमणीक है —

“हरि बसुरी की धुनि सुनि भजन जुबली चलीं ऊँच के ऊँच मगन मन कर ।
 धन धन्य हरी धन धन्य हरी, धन धन बसुरी तन मन जियो हर ॥
 मन प्रेम प्रबल अति तन सुन्दर सब वेद सुरति अस गुण गावैं ।
 तब लाज सकल गृह काज छोड़ चलीं हरिपद पकल मन भावैं ॥
 हरि जानन अन्ध अकार सखी छवि निरखि कर सकुचावैं ।
 कुछ कहि न सकैं हित की बतिथरैं अति लज्जित मन में मुसुकावैं ॥
 अति व्याकुल गात भवन भद्र कर सखि चाहत मिले सतोहर घर ॥ हरि० ॥

यह संगुण भक्ति किस प्रकार निगुण भावना को छू रही है यह भी ध्यान देने
 योग्य है, निम्न लिखित छन्द में इसी का उदाहरण है । गोपी, कृष्ण और रासक्रीड़ा
 की रूपात्मक और आध्यात्मिक व्याख्या के संकेत सिन्हा भी वर्तमान हैं ।

“मन कोके सा रहा कूमकों की झोंकों में, दिख दिखा कृष्ण तेरी दासी की नोकों में ।
 तुम पारमका हो निराकार अनिनासी, फिर वेह धार क्यों हुए श्याम जनबासी ॥
 ओ प्रेम प्रीत की बाज गले में फाँसी, सब मोहित की अमबनिता कर लई दासी ।

धुम तो कहते, हम बाज बसी सम्पत्ती, फिर हमारे लग क्यों बने हो भोग बिखासी ॥
 नहीं खगला मन पीछा के खोको में ॥ दिल बिखा ॥

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हम सब मनबिता भी लोक ते आई, सब हैं वेदों की सुती बेद ने आई ।
 तुम भावि अत से कृप्य हमारे साई, हैं धन्य हमारे भाग्य जो कंड खपाई ॥
 कहे देवीसिंह श्री काशी गिरि गोसाई, हम बार (बार ?) श्रीकृष्ण तेरे बल नाई ॥
 कोई ऐसा दुआ अवतार न जैलोको में, दिख बिना कृष्ण तेरी वाली की लोको में ॥

सगुण कृष्ण किस प्रकार त्रिगुण साधन के प्राप्य बन जाते हैं यह देखने के योग्य है । कवि बसीबट झा वीदार अपने दिल में पा रहा है । वह न जाने कितनी बार इस भ्रम में खिर कड़ा चुका है और मसूर की तरह सूखी पर नाचा है । सगुण और त्रिगुण साधना का एक दूसरे में पर्यायमान या अन्तर्भाव और सूखी साधना का भारतीय साधना में अवतरण ध्यान देने के योग्य है ।

“हम तेरे इशक में बार बहुत दिन भटके, अब भिजा हमें तू बार खुले पद घट के ।
 कई बार गया सर तेरे इशक में कटके, फिर पाया हमने नाम तुम्हारा रट के ॥
 किये रंज अलम मजूर जरा नहीं हटके, दिल की बहमत सब निकल गई छट छट के ।
 कई बाज बने के दिये हैं तुमने कटके, अब भिजा सनम तू ॥

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जब खुले बिबावे बार कपट के पद के, दिल में पाये वीदार वोह बसीबट के ।
 सिर मोर मुकुट कटि कसे जरी के पद के, कई बनारसी हम आशिक नागरनद के ॥
 अब भिजा हमें तू सनम खुले पद घट के, सूखी पर चढ़ा मंसूर उसी पर भटके ॥”

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इसी सगुण भक्ति से सम्बन्धित लावनी काव्य का वह प्रकार है जिसे आख्याना काव्य कह सकते हैं । इन्हें लीलाकाव्य भी कहा जा सकता है क्योंकि अधिकांश क धर्म्य विषय कृष्ण की लीला है । दान लीला, नाग लीला, चौरहरण लीला, रासलीला, गौड़ लीला, त्रौपदी रचा लीला, सुषामाचरित, शुकोक्ति कथा आदि कथाएँ इत संधि आख्यानों के मुख्य विषय हैं । इन आख्यानों के बीच जनता की भक्ति संवेदना, अवसर और आनन्द की भावना पूरे अतिरेक के साथ व्यक्त हुई है । ये भाव जनता की अत्यन्त खलती हुई प्यारी बोली में व्यक्त हुए हैं । इनमें मौखी का प्रवाह दर्शनीय है, स्थानाभा से यहाँ पर केशव दो एक आख्यानों का एक भाव छँव ही उद्धृत किया जा सकेगा निम्नलिखित उदाहरण त्रौपदी चौरहरण की कथा का अंश है—

“मिन काज आज महराज लाज गई मेरी, बुझ हरो द्वारिकामाध शरण मैं तेरी ।
 दुःशासब बस बुझा सदा दुखदाई, कर पकरत मेरो चौर लाज नहीं आई ॥

जब भयो धरम को जाया पाप रही छाई, जसि अधम सभा की ओर नारि बिलखाई ॥
 शकुनी दुर्बोधन कर्ण खड़े सल बेरी ॥ दुख हरो ॥
 तुम दीनन की सुधि जेत देवकीनन्दन, महिमा अनन्त भगवत भक्त दुख भक्षण ।
 तुम किया सिया दुख दूर राधु भक्तबन, अति भारत सदनगोपाल मुनिन मन रंजन ॥
 करुणादीनधान भगवान करी क्या देरा ॥ दुख हरो ॥

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बैठे सब राज समाज नीति जिन खोई, नहिं करत धरम की बात सभा में कोई ।
 पाँचो पति बैठे मौन मौन गति होई, जे नव नदन को नाम हौपदी रोई ॥
 करि करि बिछाप सताप सभा में टेरी ॥ दुख हरो ॥
 सुनि दीनबन्धु भगवान भक्त हितकारी, हरि भये थीर में आपु हरा दुख भारी ।
 लैखत हारो मलिनव बीर बलकारी, रसि खई दीन की ज्ञान आप बनचारी ॥
 हरखत बरखत सुर सुमन बजावत भेरी ॥ दुख हरो ॥

दूसरा बवाहरण सुदाभाचरित्र से प्रस्तुत किया जा रहा है ।

“श्रीकृष्ण ने देखा आये मित्र सुदामा, कर जोष खड़े हो गये वसुधा अभिरामा ।
 नगे पीरों तन दुर्बल बल मलीना, कुछ शोच न कियो लगाय कठ से लीना ॥
 जँसुवन जल से प्रभु लीखत चरन प्रवीना, चिनती करके प्रभु बोले वचन अचीना ।
 इसने विन तुम कहाँ रहे कहाँ क्या कीना, दुख को सुख समझे धन्य तुम्हारा जाना ॥
 तुमने पवित्र यह कियो मेरो सब ग्रामा ॥ कर जोष ॥
 अबटन करके गंगाजल से नहलाया, फिर रत्नसिंहासन पर उनको बिठवाया ।
 बढरस भोजन अति मेन से उम्हें जिमाया, फिर कहा मुझे भावज ने क्या भिजवाया ॥
 जिये खोल जो वदुल रुचि रुचि सोग लगाया, दो फँके मारे दिखाई अपनी माया ।
 तीसरी बार रुक्मिणी ने कर को थामा ॥ कर जोष ॥
 फिर खड़े सुदामा घर की नगे पैयाँ, वह भयो सगुन मित्र गई राह में गैयाँ ।
 पानी भी बरसा और बादल की छैयाँ, करें पाद कृष्ण की थीर अपनी लक्ष्मैयाँ ॥
 जो मुझे कृष्ण कुछ देते मेरे लैया, तो बकी शर्म मुझे होती मेरे गुलियाँ ।
 मुझे सब कुछ दियो कियो मुझे परमात्मा ॥ कर जोष ॥”

जांताओं को सुनने के साथ-साथ जनता की रुचि उपदेश सुनने और उसे प्रवृत्त करने की ओर भी बराबर रही है । जायनीयों ने सत्ता की चमत्कृतता का जट के भीतर व्यापक ईश्वर का सत्यप्रेम दानमहिमा का, कथिथुग का, याचना की निम्ना आदि नैतिकतापूर्ण का उपदेश दिया है । नीचे के छन्द में किसी के द्वार पर जाकर आँगने की निम्ना की गई है—

“इस जग में सब जग अपनी पार बसावे, मत कोई किसी के द्वार माँगने जावे ।
इस जग में माँगना पार पाप की पोटे, माँगन गये बल के द्वार राम भये छोटे ॥
सुनना व माँगना दुबले हो गये मोटे, माँगन के बराबर और कम नहीं छोटे ।
इस तर को माँगना जो चाहे कहलावे ॥ मत कोई० ॥”

जीने के उद्धृत उदाहरण में कलियुग की विशेषता बताई गई और सत्कर्मा का उपदेश दिया गया है ।

“इस कलियुग में सब देगा कल पावेगा, कलपावेगा तो क्यों कर कल पावेगा ।
नर देही पाकर ध्यान साई का करना, दो दिन का जीना देख अत समय करना ॥
तज बुरे काम सागर के पार उतरना, दुख देगा तो सुखको भी दुख भरना ।
मेकी का सजा नेकी का नेकी करना, मत करे बुरी की बात बुरी से करना ॥”

इन शास्त्रवाजों का ध्यान यद्यपि अधिकतर प्रेमगीतों की ही और अधिक रहा फिर भी दो बार सामाजिक उद्धार भिन्न ही जाते हैं जिससे तत्कालीन सामाजिक स्थिति और व्यापक विचारों का पता लगता है, पहले गोरखा के सम्बन्ध में शिखरी शास्त्री का उदाहरण दिया जा रहा है ।

“गोपाल हो तो सब गौवों को पावो, दुष्टों को मारो तनिक न देखो भावो ।
यह स्या चुग खेवं अमृत दूध को देवें, ये सब कुछ देवें कोई से कुछ नहीं खेवें ।
हैं धन्य वह उनके भाव्य जो इसको लेवें, उनकी नैया भवसागर में हरि खेवें ।
सारे कसाइयों के घर को अब धावो ॥ दुष्टों को० ॥”

दूसरा उदाहरण मनमोहन विवाह की विशुद्धता का है —

“जाती जो हूँ मैं लग सखिन के तो वह पीछे चलते हैं ।
मना जो करती हूँ तो वह रो-रो खूब मचलते हैं ॥
देखके हावत दीदी मेरे पीछे आप उबलते हैं ।
पाछे पड़ी हूँ मैं जिनके अभी वो आपी पलते हैं ॥
नेक से उनको न मतलब और न बद से काम है ।
खेलना और कूदना उनको बस पेश आराम है ॥
मैं सतकती हूँ सखी मुझसे खफा कुछ राम है ।
मुहर चोख पर लगी है और साखी जाम है ॥
हुई है जो गल कुल मेरी मैं इससे हूँ हैरानी मैं ।
मिले जो छोटे बाजम (मुझको) इस मन्थरी जवानी मैं ॥”

सावनी की पूर्ण सम्पन्नता उसके प्रेम काव्य की समृद्धि में दिखाई पड़ती है। इस 'रसराज' का वर्णन अनेक प्रकार के चमत्कारी ढंग से किया गया है। प्रेम के समस्त वर्णनों पर सूफियाना खयाल की रगत दिखाई पड़ती है, फारसी का प्रभाव इस क्षेत्र में अच्छी तरह से जलित होता है। फारसी प्रेम काव्य के प्रतीकों का खूब उपयोग किया गया है। प्रेम की महिमा, प्रेम का प्रभाव, प्रेम की मधिरा, मधे बहवत, हरक की बहवत, हरक हकीकी रिवों आदि का वर्णन खूब बढ़ा-चढ़ा के किया गया है। फारसी प्रेमकाव्य के नायक मजबू का भी स्वागत हुआ है। तसव्वुफ का अच्छा खासा रंग है। इन सावनीवालों को इस बात का पूरा श्रेय दिया जाना चाहिये कि उन्होंने फारसी और भारतीय साहित्य पद्धतियों का स्वागत कर उनके बीच से अपना शास्ता निकाला। सन्मिश्रित संस्कृति या मिनी-जुली तहजीब का रूप हमें सावनी साहित्य में देखने को मिलता है।

सबसे पहले हरी रस का प्रेम प्याला पीजिए और उसमें आये हुए 'आबो हवा' आतिश गिल पर ध्यान दीजिए जो फारसी प्रभाव का सूचक है। भारतीय विचारधारा 'पाँच तत्वों' को मानती है।

“पी लो प्यारे हो मतवाला प्याला प्रेम हरी रस का,
पाप पुण्य दो भुगवन आये कौन तेरा है तू किसका ।
जब तक जीवे हर गुन गा दो बन जोबन सब सपना है ॥
करि विचार देखो मन मूरक, कोई नहीं यों थपना है ॥
आबोहवा आतिश गिल का तन बना इन्हीं में खपना है ॥
अरे मूढ़ भजान चेतकर राम नाम बस खपना है ।
बाज अवस्था खोज गँवाया, तदन भये नारी बस का ॥ पाप पुण्य० ॥

जब 'मधे बहवत' को चखिये, और सुनिए कि वह किस प्रकार तय्यार होती है। फारसी काव्य में प्रचलित जाहिर और रिन्द् की गोक-गोंक भी यहाँ है। अन्त में 'मुहत्तसिब' भी उसी के रंग में रँग गए।

मिन पिये जहाँ के बीच जिऊँ मैं कैसे, भर दे प्याला खबरेज साक्रिया मए से ।
मए बहवत का मुत्रवाक हूँ यक मुहत्त से, बाकिफ हूँ मैं कुछ मस्तानों की आदत से ।
जिस वज्र नया सरगार हुआ शिश्त से, बेहोक हुआ इस जुबिया की विहत्त से ।
हर वज्र जहाँ से कहा कहेँ मैं ऐसे ॥ भर दे० ॥
शोखये नूर दिवज मैं मेरे असके है, अशरत की मए उसमें हरवम खपके है ।
लौ खगी और दिवज उस लौ में खपके है, इस मनो से कब अब भाँस मेरी भरके है ।
आली है यही आलाज हर जगह मैं से ॥ भर दे० ॥

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x

x

एक रोज सामने मेरे मुहलसिब आये, बोले मैं पीना कौन तुम्हें सिखावाये ।
और देख कराने मर के वो बहराए, बोला मैं ये क्या खुदा ने नहीं बनाये ।
फिर कहने लगे मुहलसिब भी मुझसे ऐसे ॥ भर दे० ॥

इस प्रेममदिरा का यह प्रभाव हुआ कि प्रेमी की आँखों से गंगा-यमुना बहने लगीं । इस प्रेम की गंगा का थाह खगाना कठिन है । प्रेमी की आँहों से बादल काँसे हो गये । एक ओर वर्षा में प्रकृति बरस रही है और दूसरी ओर प्रेमी की आँखों से नमी लगी है और उसके दिख पर विजलियाँ दूढ़ रही हैं । निम्नलिखित उद्धरण में मनोदशा और प्राकृतिक व्यापार का साम्य देखिये और इसमें उर्दू-हिंदी की सम्मिश्रित शब्दचयन की शैली पर भी ध्यान दीजिये । दोनों भाषाओं के मेल का यह बड़ा सुन्दर उदाहरण है—

बरसात के मौसम में ये हुई हैरानी, हर बह मेरे चरमों से बरसे पानी ।
आँसू से मेरे भर आये नदियाँ और नाले, क्या ताकत कोई इस दरिया की धा ले ।
उठते हैं हिम्र में मेरे खिगर में स्वाले, और आह से मेरे हुए हैं बादल काँसे ।
ये बरखा मेरी आँखों में आन समानी ॥ हर वक्त० ॥
आँखों से नमी लगी बरसे पानी धमके, गम की है घटा दस अलम की विजली चमके ।
कबके बादल विल तपने दामिनि बमके, पड़ गये हैं जाले जान के मारे गम के ॥
मैंने बबली निगाह तो बदली मुझे विलानी ॥ हर वक्त० ॥

ये प्रेमी 'मरीजे होश' थे, प्रेम की मर्ती ने सारे रोग खुदा दिये, अब तो इनके लिए दुनिया का सारा नकशा ही बदल गया । इस मदिरा में उन्हें 'आले हवात' का भ्रमा मित्रा । उसमें अमर जीवन था । प्रेमी मौन हो गया । दुनिया छूट गई और प्रेमी बन्धे से खुदा बन गया । इस प्रकार सूक्तियों का प्राप्य प्राप्त हो गया—

वो है भ्रमा मित्रा हमको इस मैत्री में, छूट गई यह दुनिया आपसे बेहोशी में ।
मैंने कुछ इरादा किया न मैं पीने का, वो है काम जो देखा सोने में मीने का ।
या नकशा उसमें खिचा सदा जीने का, और रंग भी उसमें भरा था रंगीने का ।
पीते ही जबों आई खुद खामोशी में ॥ छूट गई यह० ॥
जिस वक्त नशा वो मेरी आँखों में आया, बन्धे से खुदा ने मुझको खुदा बनाया ।

इस 'इश्क की बीमारी' में भी प्रिय की निर्ममता का ही रोगा है । प्रिय बेवफा है, वह सत्य नहीं होता ।

“इन माशकों को कभी दूरद नहीं आये, चाहे कोई सर पटक पटक मर जाये ।
चाहे कोई राँवे चाहे लहर को खाके, चाहे कोई जोगी हो जंगल को जाये ।
इनके मिलने में नहीं बकावारी है, मुक्त आशिक को इस इश्क की बीमारी है ।”

इस प्रेम ने 'हीन हुनिया' सभी कुछ छोड़ दिया। प्रेमियों के माधव्यद और आश्चर्य सांसारिक दृष्टिमायना से बिलक्षण हो गये। वे ला इस्लाम और ला ईमाँ हो गये। तुत को ईश्वर समझकर उससे प्रेम किया और कुत को ईमान साना, प्रेमी ने विश्व क छत्री को कंद समझकर ला लिया।

“इस्लाम समझ के हीनो मलब को छोड़ा, और ईमाँ समझके कुत से नाता तोड़ा।
समझे थे जिसको बहुत धो निकला थोड़ा, इसलिए ये मुँह को कुछ जहान से मोड़ा।
हे मेरे हृदय की अरथा सलक रँगरलियाँ, ला गया समझ के कद ज़हर की बलियाँ।
बस खुदा समझ के नजर तुतों पर डाली, और खता समझ के दिख ने आँह निकाली।
की समझे थे जिसको भरा धो निकला लाकी, बाहिर करने को हुआ तो बात छिपा ली।
माखूम हुआ जो हृदय में थी छलबलियाँ ॥ ला गया० ॥”

संसारवाले इन प्रेमियों को 'वेधरा' और धर्मविहीन कहते हैं किन्तु प्रेमियों को इसकी परवाह नहीं है। प्रेमी जानते हैं कि ईश्वर धर्म के बन्धनों के ऊपर है। वह न मस्जिद में है, न मस्जिद में, न गिरजे में, वह अपने अन्ध-करण में है। सांसारिक भटक रहे हैं किन्तु निर्मल दृष्टिवाला साधक उसे अपने हृदय में देखता है। और खोप बोले से हैं, केवल प्रेमी हीन रास्ते पर चल रहा है—

“जितने दीव हैं इस हुनिया में किसी का नहीं मज़हब है धो।
सबमें है और अलग है सबसे देखा मैंने अलग है धो ॥
बुतखाना बनवाया किसी ने मस्जिद को भी चुनवाया।
अपने अपने हीन का देहरा सबने सबको दिखलाया ॥
उस माझिक को भूल गये जिससे ये नर जामा पाया।
इसमें उसको नहीं देखा है जिसकी ये कचन काया ॥
मैं अपने सन में देखूँ हर बड़ी कि मेरा रब है धो ॥ सबमें० ॥
हिन्दू तो बुतखाने में परवर से ठकराते सर को।
मुसलमान मस्जिद में गिर के, सिन्धा करते हैं धर को ॥
और सुनो अंगरेज़ बड़ा कहते अपने गिरजाघर को।
मुझे इसी में भिन्ना और जा भिन्ने किसी की कब हैं धो ॥ सबमें० ॥”

लावनी साहित्य की भावसमृद्धि का सचित आभास देने के बाद उसके छन्द और शैली के सम्बन्ध में दो-चार शब्द अप्रामाणिक न होंगे। लावनी के छन्दों के सम्बन्ध में कुछ भी निर्णय देने के पक्षिने खोंगों को यह न भुला देना चाहिए कि लावनी मुख्यतः गीतकाव्य है, इसकी रचना गाने के लिए और गीत सुनकर आनन्द प्राप्त के हेतु हुई है। ये लावनियाँ इसलिए नहीं लिखी गई कि पत्रे दखदकर

इनको पकड़ रख दिया जाय। गाने में स्वरों का उतार-चढ़ाव और विस्तार होता ही है, इसलिए पहले में इनकी मात्राएँ अधूरी या अधिक भले ही प्रतीत हों किन्तु गाने में ये पूरी कतरती हैं, इसलिए सावनीबाजों की कृतियों में छन्दशास्त्र के नियमों की पूर्णता की खोज निरर्थक ही होगी।

जिस प्रकार भाषण में सावनीबाजों में सर्वसाहित्य दिखाई है उसी प्रकार छन्दों में भी उन्होंने फारसी की बहुरों को अपनाया है। छन्द की जगह उन खोगों ने 'बहेर' शब्द का ही (और कहीं-कहीं शबाज) प्रयोग किया है जैसे बहेर छोटी, बहेर लँगबी, बहेर डेवदी बहेर तवीर, बहेर शिकस्ता, बहेर मसनवी, बहेर जी की। 'बहेर जी की' से उनका मतलब है स्वनिर्मित। वास्तव में यदि देखा जाय तो इनकी अधिकांश बहुरें 'जी की' ही हैं। इन्होंने केवल आचार या डॉब्बा हिंदी या फारसी का लिया है फिर उसमें अपने मन से चढ़ाया-बढ़ाया है। सावनीबाजों का एक दोहा उदाहरणस्वरूप उद्धृत किया जाता है। आप देखेंगे कि इसकी मात्राएँ जम्बोजुक्त नहीं हैं—

“तेरा नाग क्या काख है पल में लूँगा मैं नाथ।
कमलफूल लक्ष्मण के, लै बलूँगा पल में साथ ॥”

फारसी के छन्दों का भी यही हाल हुआ है। यद्यपि बहेर छोटी, 'बहेर खफीफ' का नामान्तर और इनका 'बहेर तवीर' 'बहेर तवीफ' की भाव विज्ञाता है फिर भी 'खफन' नियमासूक्त न मिलेंगे। यही बात और बहेरों के सम्बन्ध में भी लागू होती है। निम्नलिखित छन्द का (केवल) आधार 'बहेर मुजारा' है, (मफूज फाइजातुन मफूज फाइजातुन)

“अब बिष्णु से जाकर जम ने यही पुकारा, गंगा ले बड़ कर दिया नर्क का द्वारा”

“हरि प्रथम बलाई जब बैसुरी राखावर कुजविहारी ने।

धुनि सुनत अन्धानक सकल सु बाईं लजे सकल काज प्रजवारी ने”

(बहेर मुन्तकारिब)

“फकीरी खुदा को प्यारी है, भगीरी कीन बिचारी है”

[सावनीबाजों ने इसे बहेर डेवदी कहा है, बहेर खफीफ (फायजातुन मुफायजुन फेजुल) इसका आधार है]

“तू लुवावह लुवा है वह मेरा लुवा मुझे ध्यान रहे तेरी जाठ पहर।

मेरी अर्ज तुम्हसे बल बही सदा, मेरे हाल पे रखिमे मेहेर की नजर”

[इसे 'शबाज बहेर तवीर' नाम दिया गया है, इसका आधार बहेर 'कामिख' है ।]

। “यह कुछ फीज पहुँची अटक के जो पास, वहाँ उड़ गए सबके होशों हवास ।”

“मह इरिया कहर और पानी का शोर, बहे इस कहर में खले कुछ न जोर ।”

(मसनवी फजलुन फजलुन, फजलुन फजल)

“जासहा अरमों मेरे दिल में भरे रह जायेंगे ।

एक दिन वो ही रिया के सोच में भर जायेंगे ॥” (बहेर रमज)

जैसा कि पहले कहा जा चुका है ये रचनाएँ गाई जाती थीं, इसीलिए इन कव्यों के साथ कहीं-कहीं “बयाज” शब्द का भी प्रयोग किया गया है।

कव्यों के इस सघिस विवरण के बाद हम सावधानियों की भाषाशैली पर भी दो एक शब्द कह दिये जायें यद्यपि इतने अधिक उद्धरणों के बाद इसकी आवश्यकता नहीं है। सावाशैली में उसी सर्वप्राप्तिता के दर्शन होते हैं। ये सावनीबाज भाषा-सिम्प्यक्त के लिए हिंदी फारसी सभी के शब्दों का स्वागत करते थे, उन्हें किसी से परहेज न था। जहाँ फारसी काव्य प्रतीकों का प्रयोग हुआ है वहाँ फारसी के शब्दों का बाहुल्य स्वाभाविक ही है, फिर भी इसकी भाषा चलती हुई, बामुहाविरा और बड़ी प्यारी है। कहीं कहीं पर धरेखू शब्दों का भी प्रयोग हुआ है। हिन्दी और उर्दू के शब्दों का मेल इस प्रकार हुआ है कि गीत के प्रवाह में वे खटकते नहीं हैं। “बरसात के मौसम में वे हुई हैरानी” वाले गीत में दोनों की मनोहर छटा देखी जा सकती है। एक ही गीत में कहीं-कहीं पर एक कव्ज में हिंदी है और दूसरे फारसी की पड़ावली। प्रसिद्ध जावनी-फार काशीगिर ने रनजीतसिंह की बहादुरी पर मसनवी भी लिखी है। इन्हीं के काश्मीर-भरौच से कुछ पंक्तियाँ उद्धृत की जाती हैं। आरम्भिक मंगलाचरण हिंदी का है, बाद में फारसी के शब्दों की बहुतायत है—

“चरा मैं प्रथम शारदाक्षी का ध्यान, हुआ उससे मेरे मन में अक्ष ज्ञान ।

उपासक हूँ मैं तो सदा शक्ति का, भिजा उससे कतना मुझे भक्ति का ।

विराकार में देखो आकार है, चराचर उसी का यह विस्तार है ।

बनाया सुदा ने अमल कारसीर, बहिरते कहीं है न तिसका नजीर ।

जहाँ के नलूबों में देखी फबन, हैं जो मादूरुयों के बाँका चखन ।

यह मैले से कपड़ों में उमरता सा लव, गोया अम में सार चरखे कोइस ।

हैं जहाँ वहाँ के तो सब आफताब, चकोरों पे मायक सदा माइताब ।”

जावनीसाहित्य अत्यन्त विस्तृत है और प्रस्तुत विवरण अत्यन्त संक्षिप्त । फिर भी इससे हमें इसकी अनेककृता आर विविधता का कुछ-न-कुछ अभास मिल ही जाता है। हम कह सकते हैं कि जावनीसाहित्य निरन्तर ही जन-जीवन का दृश्य है,

इसकी रसात्मकता, श्वच्छन्दता, आध्यात्मिकता, गेयता और गतिशीलता हमारे साहित्यकारों के लिए आनन्द और मनन की वस्तु है। इसका छोकोन्मुख रूप और इसके प्रयोग हमें आज के साहित्य को अधिक भावप्रवण और लोकप्रिय बनाने का मार्ग बता सकते हैं।

जावनीसाहित्य का सबसे अधिक महत्व इस दृष्टि से है कि इसने सम्पूर्ण जीवन को अपना विषय बनाया और जीवन के किसी अंग को अछूता न छोड़ा, सर्वग्राहिता और सारग्राहिता उसका सिद्धांत रहा। मानव-हृदय की झलक दिखाने के साथ ही इसकी व्यावहारिक परम्परा ने भेदभाव को छोड़कर सबका स्वागत किया (जावनीकारों की गुरु-शिष्य-परम्परा में हिंदू और मुसलमान दोनों मिलते हैं) और इसकी भाषा, इसके भाव और इसके छन्द मिली-जुली भारतीय संस्कृति की घोषणा की।

“यह कुछ फीस पड़ुँरी सटक के ओ पास, वहाँ उब राय सबके होशों हवास।”

“यह प्रिया कहर और पानी का सोर, बहे इस कदर वॉ चले कुछ न जोर।”

(मसनवी फजलुन फजलुन, फजलुन फजल)

“लाखहा अरमों मेरे विल में भरे रह जायेंगे।

एक दिन वों ही पिया के सोच में भर जायेंगे ॥” (बहेर रमल)

जैसा कि पहले कहा जा चुका है ये रचनाएँ गार्ह जाती थीं, इसीलिए इन छन्दों के साथ कहीं-कहीं “तयाज” शब्द का भी प्रयोग किया गया है।

छन्दों के इस संक्षिप्त विवरण के बाद इन लावणियों की भाषाशैली पर भी दो एक शब्द कह दिये जायें यद्यपि इतने अधिक उद्धरणों के बाद इसकी आवश्यकता नहीं है। भाषाशैली में उसी सर्वप्राहिता के दर्शन होते हैं। ये लावनीबाज भाषा-भिव्यक्ति के लिए हिंदी फारसी सभी के शब्दों का स्वागत करते थे, उन्हें किसी से परहेज न था। जहाँ फारसी काव्य प्रतीकों का प्रयोग हुआ है वहाँ फारसी के शब्दों का बाहुल्य स्वाभाविक ही है, फिर भी इनकी भाषा चलती हुई, बामुहाविरा और बड़ी प्यारी है। कहीं कहीं पर घरेलू शब्दों का भी प्रयोग हुआ है। हिन्दी और उर्दू के शब्दों का मेल इस प्रकार हुआ है कि गीत के प्रवाह में वे खटकते नहीं हैं। “बरसात के मौसम में ये हुई हैरानी” वाले गीत में दोनों की मनोहर छटा देखी जा सकती है। एक ही गीत में कहीं-कहीं पर एक छन्द में हिन्दी है और दूसरे फारसी की पदावली। प्रसिद्ध लावनी-कार काशीनारि ने रनजीतसिंह की बहादुरी पर मसनवी भी लिखी है। इन्हीं के कारमीर-वर्णन से कुछ पंक्तियाँ उद्धृत की जाती हैं। आरम्भिक मगलाचरण हिन्दी का है, बाद में फारसी के शब्दों की बहुतायत है—

“भरा मैं प्रथम शारदाजी का ध्यान, हुआ उससे मेरे मन में ब्रह्म ज्ञान।

उपासक हूँ मैं तो सदा शक्ति का, भिला उससे सतवा मुझे भक्ति का।

निराकार में देखो आकार है, बराबर उसी का यह विस्तार है।

बनाया खुदा ने अखब काश्मीर, बहिरते कहीं है न जिसका नजीर।

जहाँ के नल्लुबों में ऐसी फजन, हैं जो साहूरुयों के बॉका चलन।

यह सैजे से कपड़ों में उजछा सा तन, गोया अज में सार चरखे कोहन।

हैं जरें वहाँ के तो सब आफताब, अकोरों पे मायब सदा माहताब।”

लावनीसाहित्य अत्यन्त विस्तृत है और प्रस्तुत विवरण अत्यन्त संक्षिप्त। फिर भी इससे हमें इसकी अनेकरूपता और विविधता का कुछ-न-कुछ आभास मिल ही जाता है। इस कह सकते हैं कि लावनीसाहित्य निश्चय ही जन-जीवन का रूप है,

इसकी रसात्मकता, स्वच्छन्दता, आध्यात्मिकता, रोचता और गतिशीलता हमारे साहित्यकारों के लिए आनन्द और मनन की वस्तु है। इसका जोकोन्मुख रूप और इसके प्रयोग हमें आज के साहित्य को अधिक भावप्रवण और लोकप्रिय बनाने का मार्ग बता सकते हैं।

जावनीसाहित्य का सबसे अधिक महत्व इस दृष्टि से है कि इसने सम्पूर्ण जीवन को अपना विषय बनाया और जीवन के किसी अंग को अछूता न छोड़ा, सर्वग्राहिता और सारग्राहिता उसका सिद्धांत रहा। मानव-हृदय की झलक दिखाने के साथ ही इसकी ज्वावहारिक परम्परा ने सेवभाव को छोड़कर सबका स्वागत किया (जावनीकारों की गुरु-शिष्य-परम्परा में हिंदू और मुसलमान दोनों मिलते हैं) और इसकी भाषा, इसके भाव और इसके छन्द भिन्नी-जुली भारतीय संस्कृति की घोषणा की।

(50) नागरी भाषा

धीचन्द्रबली पांडे

गाँव के लोग जिसको आज भी भाषा मानते हैं पर पढ़े-लिखे नागर भाषा नहीं समझते वही नागरी भाषा है। पश्चिम में इससे इतना कहा जा सकता है कि आज से प्रायः २२ वर्ष पहले सन् १९२९ में दिल्ली के प्रसिद्ध प्रचारक श्रीरुवाजा हसन निजामी ने अपनी 'कुआन मजीद' की भूमिका में लिखा था—

“यह हिन्दी जवान ममाखिक मुत्तहदा अवध और रुहेलखण्ड और सूबा सी० पी० और हिन्दुओं की अक्सर देशी रियासतों में मुरब्ज है। गोया बंगाली और बर्मी और गुजराती और मराठी वगैरा सब हिन्दुस्तानी जवानों से ज्यादा रिवाज हिन्दी यानी नागरी जवान का है। करोड़ों हिन्दू औरत-मर्द अब भी यही जवान लिखते हैं। यहाँ तक कि तकरीबन एक करोड़ मुसलमान भी जो सूबा यू० पी० और सी० पी० और सूबा बिहार के देहात में रहते हैं या हिन्दुओं की रियासतों में बतौर रियाया के आबाद हैं और उनको हिन्दू रियासतों के खास हुक्म के सबब से हिन्दी जवान लाजिमी तौर से हासिल करनी पड़ती है, हिन्दी के सिवा और कोई जवान नहीं जानते।”

ध्यान देने की बात है कि रुवाजा साहब ने ‘हिन्दी यानी नागरी जवान’ का व्यवहार उसी भाषा के लिये किया है जिसे हिन्दी के लोग ‘खड़ी बोली’ और भाषाविज्ञानी लोग ‘हिन्दुस्तानी’ कहते हैं। आज यह समझना बहुतों के लिये असम्भव कठिन हो गया है कि भाषाविज्ञान के लोग इस ‘नागरी’ को भाषा क्यों नहीं मानते और क्यों इसे लिपि मात्र समझते हैं। स्मरण रहे उनकी इस उपेक्षा के कारण भाषा के क्षेत्र में अनेक विवाद उठे हैं और आगे तब तक उठते रहेंगे जब तक इस नागरी की स्थापना ‘भाषा’ के रूप में फिर नहीं हो जाती। सौ लीजिये, आज से प्रायः सवा सौ वर्ष पहले की बात है। श्रीरामपुर के मिशनरी लोगों के ‘समाचारदर्पण’ में छपा था—

“नागरी का समाचारपत्र—हाल में इस कलकत्ता नगर से ‘उदन्त मार्तण्ड’

नामक एक नागरी का नूतन समाचारपत्र प्रकाशित हुआ है। इससे हमारे आह्वाद की सीमा नहीं है। क्योंकि समाचारपत्र द्वारा सम्पत्ति-सम्बन्धीय और नाना दिशाओं के देशों के राज-सम्पर्कीय वृत्तान्त प्रकाशित हुआ करते हैं जिनके जानने से अवश्य ही उपकार होता है। यूरोप के देशों में प्रायः दो सौ वर्षों से अधिक समय से समाचारपत्र प्रकाशित होते हैं, उनके द्वारा सामान्य समाचार और नाना विषयों के दोष-गुण आदि के सम्बन्ध में प्रेरित पत्रों के उत्तर-प्रत्युत्तर के प्रकाशित होने से अनेक विषयों का निर्यास और सशोधन हुआ है। अंग्रेजी प्रभृति समाचारपत्रों के दृष्टान्त पर इस देश में पहले बगला भाषा के समाचारपत्र प्रकाशित हुए, बाद में फ़ारसी भाषा के हुए, अब बीच में कुछ दिन हुए उर्दू भाषा के सवादपत्रों में प्रेरित-पत्र प्रकाशित नहीं होते। जो हो, इस समय नागरी भाषा में एक ही समाचारपत्र होने से काशी प्रभृति स्थानों के लोग, जो अंग्रेजी प्रभृति भाषा से अज्ञान होने के कारण क्लिबदन्तियों में विश्वास करके प्रगल्भतापूर्वक समय बिताते हैं, यदि इसे नई रीति कहकर तुच्छ न समझें और आलस्य-त्यागपूर्वक इसे ग्रहण करके पाठ करें तो उनके लिये ऐसा फलोद्भय होगा जिसे वे धीरे धीरे जान सकेंगे।”

(१७ जून १८२६ के अंक में विशाल भारत सन् १८३१ के फरवरी अंक में पृष्ठ १६२ पर अवतरित)।

इस लम्बे अवतरण में जानकारी की बातें अनेक हैं, पर जो बात सदा के लिये झट टाँक लेने की है वह है ‘नागरी भाषा’ का स्पष्ट प्रयोग। ‘इस समय नागरी भाषा में एक ही समाचारपत्र होने से काशी प्रभृति स्थानों के लोग’ में कितना व्यापक स्वप्न देखा गया है। ‘नागरी भाषा’ की व्यापकता आप ही बोल रही है। देखिए न, एक आईन भी है जिससे सिद्ध हो जाता है कि अंगरेजी सरकार भी ‘नागरी भाषा’ को जानती थी। उसकी एक दफा में कहा गया है—

“किसी को इस बात का ज़ुवर नहीं होऐ के ऊपर दफे का लिखा हुआ हुकुम समी से बाकिफ नहीं है हर एक जिले के कलक्टर साहिब को लाजिम है कि इस आईन के पावने पर ऐक ऐक कैता इसतद्दारनामा नीचे के सरह फारसी धो नागरी माखा वो अदर में लिखिये कै अपने मोहर वो दस्तखत से अपने जिला के मालिकान जमीन वो ईबारदार जो हज़ूर में मालगुजारी करता

उन सभी के कचहरि में वो अमानि महाल के देसि तहसीलदार लोग के कच-
हरी में लटकावही ।”

(अंग्रेजी सन् १८०३ साल ३१ आईन २० दफा)

‘फारसी वो नागरी भाषा वो अक्षर’ को किसी साखी की आवश्यकता नहीं । ‘फारसी’ उस समय की ‘राजभाषा’ है तो ‘नागरी’ उस समय की ‘लोक-भाषा’, यदि बीच में मेदनीति न आ जाती और सहज वृत्ति से काम लिया जाता तो यही ‘नागरी’ हमारी ‘राष्ट्रभाषा’ होती और अपने आप ही इस पद पर ‘संस्कृत’ और प्राकृत की भाँति आरुढ़ होती, जी हौं, है भी तो यह वास्तव में ‘नागर’ अपभ्रंश का ही वर्तमान विकसित रूप, ‘नागर अपभ्रंश’ ने किस प्रकार मुसलमानी शासन में एक ओर तो नागरी का रूप धारण कर अपनी परम्परा का पालन किया और दूसरी ओर फारसी के प्रभाव में आ शाही शासन से हाथ मिला ‘रेखता’ का बाना लिया इसका विचार अभी न हो सकेगा । अभी इतना निवेदन ही पर्याप्त होगा कि ‘नागरी’ ‘नागर’ का ही रूप है तो रेखता ‘अपभ्रंश’ का पर्याय अथवा फारसी रूप । फारसी बुकने का प्रचार बढ़ा तो ‘रेखता’ का नाम भी अधिक जगह पर ठेठ जनता में ‘नागरी’ का नाम बना रहा जो आज भी किसी न किसी प्रकार चला जा रहा है । ‘ब्रजभाषा’ और ‘अवधी’ में काव्य-रचना होने के कारण इसका महत्त्व कुछ घट गया किन्तु काव्य से कभी इसका सर्वथा लोप नहीं हुआ । सन्त-समाज में इसका सत्कार होता रहा और यह ‘मध्य देश’ की बानी समझी जाती रही, इसका बोध भी उसी ‘उदन्त मार्तण्ड’ से हो जाता है । ‘उदन्त मार्तण्ड’ का अन्त किस वेदना के साथ हुआ, इसे भी देख लें । उसी का कहना है ।

“जब तें या कलकत्ता नगरी में उदन्त मार्तण्ड को प्रकाश मयौ तब लै
आज दिवस लौं फाड़ प्रकार तैं ढाढस बाँध विधा के बीज बैबे को हिन्दुस्तान-
निश्चन के जडता के खेल को बहुविध जोत्यो पहिले तो जैसी कठोर भूमि काहे
कौ जुतै ताड़ पै काया कष्ट कर जैसो तैसी हर चलाय वा क्षेत्र में गाँठ को व्यु
बखेर बड़े यतन तैं सींच फल बुन्यौ चाहौ ता समय लोभ रूपी टीढ़ी परि वा
खेत के फल फूल पाती सिंगरी चरि गई अब जो फिरि फिरि या नशे क्षेत्र को
शोबिबे तो अम ही कौ फल फलैगौ ।

यहाँ मुख कौ नाम ज्ञान चर्चा को बूझै ।
 हँसी तु अपनी रोक जगत अंधियारोहि सूझै ॥
 जड़ता जर नशि चढ़्यौ गात को दोगयो पतझर ।
 काको है प्रतीत बहुरि चलि है सुख बैहर ॥

प्रथमहि या काज कौ जा कारण कखौ ताको विस्तार समनि को जना-
 वनौ उचित है तातैं अब कछु मध्यदेशीय भाषा लिखतु हूँ ।

मध्यदेशीय भाषा

इस उदन्त मार्तण्ड के नांव पढ़ने के पहिले पछाहियों के चित्त को इस
 कागज के होने से हमारे मनोर्य सफल होने का बड़ा उत्साह था इसलिये लोग
 हमारे बिन कहे भी इस कागज की सही की बही पर सही करते गये

(विशालभारत, अपरैल सन् १९३१ ई० पृ० ५३१)

४ दिसम्बर सन् १८२७ ई० की स्थिति आपके सामने है और
 साथ ही 'व्रजभाषा' और 'मध्यदेशीय भाषा' की स्थिति भी । इस अवतरण
 में ध्यान देने की बात है—

“ताको विस्तार समनि को जनावनौ उचित है ताते अब कछु मध्यदेशीय
 भाषा लिखतु हूँ ।”

अर्थात् 'मध्यदेशीय भाषा' का प्रयोग होता है 'विस्तार-जनावन' के
 हेतु । और यही हेतु कारण होता है स्वामी दयानन्द सरस्वतीजी महाराज के
 इस कथन में—

“इस लिये जहाँ तक बन पड़े वहाँ शीघ्र संस्कृत और मध्यप्रदेशीय भाषा
 के प्रचार के वास्ते बहुत प्रधान पुरुषों को सही कराके, कलकत्ते की सभा में
 भेज दीजिये और मिजवा दीजिये ।” (ऋषि दयानन्द सरस्वती के पत्र और
 विज्ञापन, पृष्ठ ३२४)

साथ ही यह भी स्मरण रखे कि स्वामीजी महाराज की 'मध्यदेश की
 भाषा' के साथ ही 'नागरी भाषा' का भी ध्यान है । अपने २४ मार्च १८७८
 के पत्र में लिखते हैं—

“एक काम यह आवश्यक है कि इस मुशी से यह काम ठीक ठीक नहीं हो
 सकता । इसलिए एक मुशी अंग्रेजी, फारसी और नागरी भाषा का पढ़ा हुआ,

हिसाब नकशा निकालना भी जानता हो, जो ऐसा त मिल सके तो अंग्रेजी, फारसी, उर्दू तो ठीक जानता हो कि चिट्ठी पत्र ठीक-ठीक पढ़ लिख सके, वह आलसी न हो और जिसका स्वभाव किसी प्रकार बुरा न हो, उसका मासिक २५) से अधिक न होना चाहिये ।”

(वही, पृष्ठ १७)

अस्तु, पाया जाता है कि हमारे पूर्वज 'नागरी भाषा' को जानते, मानते और पहचानते भी थे । पता नहीं यह दोहा कितना पुराना है, किन्तु इसका उल्लेख राजा शिवप्रसाद सितारहिन्द ने सन् १८५४ ई० में किया है जिससे जाना जाता है कि यह उससे पहले का है । जो हो, उक्त दोहा है—

अन्तरवेदी नागरी गौडी पारस देस,
अरु अरबी जामें मिलैं मिश्रित भाषा बेस ।

निरचय ही यहाँ 'नागरी' 'नागरी भाषा' ही है, न भी हो, तो भी श्री श्रीधर पाठक के इस छप्पय पर ध्यान तो दीजिये । किस भाव से भारतेन्दु बाबू हरिश्चन्द्र का स्मरण करते हैं—

जब लौं भारत भूमि मध्य आरज कुल बासा,
जब लौं आरज धर्म माहि आरज बिस्वासा,
जब लौं गुन आगरी नागरी आरज बानी,
जब लौं आरज बानी के आरज अभिमानी,
तब लौं यह तुम्हरी नाम धिर, चिरजीवी रहि है अटल ।
नित चन्द सूर सग सुमिरिहैं, हरिचन्द हू सज्जन सकल ॥

कहिये न 'जब लौं गुन आगरी नागरी आरज बानी' में 'नागरी' है न 'बानी' का नाम ? फिर उसे निरी लिपि ही क्यों मानते हैं और क्यों उसके लिये 'खड़ी बोली' वा 'हिन्दुस्तानी' का प्रयोग कर अपनी दासता का विज्ञापन बाँटते हैं ? स्मरण रहे, यह शुद्ध राजनीति की देन है जो देश में अँगरेजी-स्थापना के हेतु रची गई है । भाषा-विज्ञान के परम पंडित श्री जार्ज ब्राह्मि प्रियर्सन ही इसके आचार्य हैं । क्या स्वतन्त्र भारत के भाषाशास्त्री समय से इसको समझ सकेंगे कि वास्तव में प्रियर्सन का यह कार्य ब्रिटिश साम्राज्य की धिरता के हेतु हुआ था और फलतः उनकी 'भारत की भाषा पड़ताल' भी उसी का फल

हे ? कहीं तक कहें, अभी उस दिन किसी 'तरुण' की भावना जगी तो उसने भी रच दिया—

जयति नागरी, जयति नागरी ।
सुधा-कलश-मय वर्षा वर्षा वर, भाषा भाव भरी ।
जयति नागरी ॥

अब इस 'भाषा भाव भरी' की उपेक्षा कर कौन 'नागरी' को निरी खिपि कहने का साहस कर सकता है ? और यदि करे भी तो उसे 'प्रेमघन' का सामना कर ना होगा। सुनिये न, उनकी गोहार है 'हिन्दी साहित्य सम्मेलन' के मंच से कहते हैं—

“कितने कहते हैं कि नागरी तो वर्णमाला का नाम है, भाषा का नहीं । किन्तु उन्हें जानना चाहिये कि भाषा और अक्षर का निकट सम्बन्ध है । सस्कृत वा पारसी, उर्दू वा अँगरेजी में लिखो, कहने से उसी अक्षर का बोध होता है जिसमें वह भाषा लिखी जाती है । जैसे उर्दू वा अँगरेजी अँगरेजी के अक्षर अपने दूसरे नाम रखते हुए भी इन भाषाओं के साथ इन्हीं के अक्षर का अर्थ देते हैं वैसे ही नागरी वर्णमाला का सम्बन्ध नागर वा नागरी भाषा के साथ दोनों प्रकार से अटल है । जैसे कि पाली के अक्षर और भाषा दोनों का एक शब्द से बोध होता है ।”

(तृतीय हिन्दी-साहित्य-सम्मेलन के समापति का भाषण, पृ० २७)

श्री 'प्रेमघन' की पुकार प्रिय न हुई। होती भी कैसे ? 'सम्मेलन' में अँग्रेजी शिक्षित लोगों का जमाव बढ़ता जा रहा था और अँगरेज किसी भी दशा में नागरी को भाषा मानना ठीक नहीं समझते थे । उनकी भेद-नीति नागरी को भाषा मान लेने से डह जाती थी निवान उनके अगुआ प्रियर्सन ने इसका निषेध किया और उनका फतवा तथा 'सम्मेलन' तथा 'सभा' को भी मान्य हो गया । स्मरण रहे कभी 'सभा' का उद्देश्य था 'नागरी भाषा' का सीखना । हाँ, सीखना; सिखाना तथा 'नागरी भाषा' का व्यवहार करना भी । कारण, उसकी दृष्टि में 'नागरी' भाषा भी जो थी । देखिये, 'काशी-नागरी-प्रचारिणी सभा' के उद्देशों में है—

“इस सभा के संसिद्धों का मुख्य कर्तव्य नागरी भाषा का सीखना और उसी भाषा में वार्तालाप तथा पत्र-व्यवहार और अपने मित्रवर्गों को उसी भाषा की उन्नति में प्रस्तुत करना होगा ।”

जी हों, 'नागरी भाषा' पर उस समय दोहरी चढ़ाई थी। अंग्रेजी की चढ़ाई का तो आपको पूरा पता होगा पर 'ठेठ' अथवा 'देशभाषा' की चढ़ाई का प्रायः नहीं ! परन्तु पुराने लोग भली भाँति जानते हैं कि ग्रियर्सन साहब नहीं चाहते थे कि बिहार में 'नागरी' में शिक्षा दी जाय। 'काशी' की गणना भी भाषा दृष्टि से 'बिहार' के साथ होती है। इसी से आप स्वयं समझ सकते हैं कि समा के उक्त संकल्प का कारण क्या है, अधिक कहने से लाभ क्या ? आज 'काशी-नागरी-प्रचारिणी समा' 'नागरी' को 'भाषा' कहने में भले ही खज्जा का अनुभव करे पर कल मख मार कर उसे फिर इस सत्य को मानना होगा और 'समा' के साथ ही 'सम्मेलन' को भी इसका संस्कार करना होगा। कारण यह कि भाषा के क्षेत्र में ग्रियर्सन की यह धौंधली अधिक दिन तक नहीं चल सकती कि नागरी भाषा का नाम नहीं लिपि का नाम है। भाषा तो लोग उसे भ्रमवश कह देते हैं। भ्रम ही सही, पर इस भ्रम के शिकार कैसे प्राणी हैं, इसे किससे कहें ? तो भी इस कांग्रेसी शासन में अपनी सरकार से एक कांग्रेसी नेता की बात क्यों न कहें जब कि वह 'असारी' और 'डाक्टर' था। रोग का निदान और इलाज जानता था। लीजिये, उसी डा० मुहम्मद अहमद असारी का कथन है—

“इस किताब के नेक, जोशीले, सबे और जानदार, खयालों को हर जवान में तजुमा करना चाहिए। खासकर नागरी और अंग्रेजी में इसका एक एडीशन जल्द से जल्द छपना चाहिए, जिसको देख कर हिन्दू भाई एक मुसलमान शायर के जानहार देशप्रेम को समझ जायें, जो पठान होने और देशभक्ति के लिहाज से परतो जवान के सरहदी शायर खुशहाल खों 'खुठक' और बायरन की तरह है।”

(रस-सागर; अदबी मरफज मेरठ, पृष्ठ १३)

श्री 'असारी' का यह कथन अप्रैल सन् ३६ का है। उस समय कांग्रेसी मंत्री अंग्रेजी छाया में काम कर रहे थे। किन्तु आज जो कुछ कर रहे हैं अपनी माया और अपनी प्रेरणा से निदान उनसे अनुरोध कर कहा जाता है कि कुछ सोच समझ कर अपनी सी करें और कृपा कर उस 'भाषा पञ्चताल' का संशोधन करा लें जिसका सम्पादन 'भारत' के पैसे से उसकी राष्ट्रभाषा 'नागरी' के अहित के लिये किया गया है। क्योंकि इसके अभाव में सभी राष्ट्र-भाषा का उदय नहीं हो सकता और न हिन्दी, उर्दू और हिन्दुस्तानी का धर्म

ही मिल सकता है। भाषा के पंडितों से भी हमारा नम्र निवेदन है कि समय पर अपनी आँख से काम लेना सीख लें, और प्रत्येक शब्द की शक्ति तथा इतिहास को जान कर ही कुछ आगे बढ़ने का स कल्प करें। हमारा निश्चय ही नहीं दृढ़ विश्वास है कि हमारे शोधक यदि चेत गये और 'नागरी' का सच्चा इतिहास भी यदि सबके सामने उनके उद्योग से आ गया तो राष्ट्र का बहुत सा कल्याण आप ही जाता रहा और हमारा हृदय भी बहुत कुछ स्वच्छ तथा निर्मल हो गया। कारण, उसी को दूषित करने के लिये तो 'नागरी' को भाषा के क्षेत्र से जानबूझ कर खदेड़ा गया था। सन् १८८० ई० से जो उद्योग चला उसका अन्त अब हो जाना चाहिए अन्यथा भारत का होनहार ठीक नहीं। कुछ भी हो, अन्त में किसी आस्तिक की भाँति हमारी प्रार्थना तो यह है—

गुनि यह न बिलस लगाय हिय हरखाय सब कोऊ अहो ।
निज जननि भाषा जननि हित हित चेति चित साहस गहो ।
करि जथारथ उद्योग पूरन फल अमल जस जग लहो ।
लहिकै कृपा जगदीश जय जय नागरी नागर कहो ॥

हाँ, 'नागर'। 'नागर ब्राह्मण' नहीं 'नागर लोग'। कारण, अपभ्रंश के जो 'नागर', उपनागर और 'ग्राम्य' भेद कहे गये हैं उनसे यही तो स्फुट है : 'ग्राम्य' के साथ 'नागर' को यदि श्री प्रियर्सन देख पाते तो वास्तव में हमारा कितना कल्याण होता। किन्तु क्या सब कुछ देखते हुए भी इसे आज हम देख पाते हैं ? उत्तर भाषाविदों और हिन्दी के अभिमानियों को देना है। जो हो—

जय नागरी नागर कहो। कहो

जय नागरी। जय नागरी।

(51) प्राचीन हिंदी कवियों की लोकदृष्टि

प्रो० डा० विश्वनाथप्रसाद मिश्र, काशी

‘लोकदृष्टि’ का अर्थ है लोकसंबंधी दृष्टि। लोक के संबध में हमारी दृष्टि दो प्रकार की हो सकती है। एक तो लोक क्या है सत् है या असत् अथवा सदसत्, सत् है तो इसका कोई निर्माता भी है, असत् है तो सत् क्यों दिखाई देता है आदि आदि—दार्शनिक चिंतन की दृष्टि। दूसरे लोकव्यवहार की दृष्टि अर्थात् लोकगत राजनीतिक, सामाजिक, आर्थिक आदि जीवन की विभिन्न अवस्थितियों के संबध की दृष्टि। ‘कवि’ शब्द का अर्थ हमारे व्यावहारिक जीवन में अब भी—साहित्यिक और सांस्कृतिक चेतना के अत्यधिक जागरूक होने पर भी—प्रायः यही लिया जाता है कि जो कल्पना-लोक में विचरण करनेवाला हो। अंगरेजी साहित्य में कविता के संबध में कल्पना और स्वप्न की इधर कितनी उद्धरणें हुईं और उसकी प्रतिध्वनि और भावुकता के आधिक्य के कारण भारत में उन्माद या पागलपन का अभिनय करने की कैसी परिपाटी कविता के क्षेत्र में कहाँ कहाँ चली यह सब विवरण उपस्थित करने की आवश्यकता नहीं। हमें तो कहना इतना ही है कि जनता कवि को क्रांतदर्शी न समझ कर वैसा समझने लगी थी और अब भी समझती है कि ये वास्तविक जीवन से या जीवन की वास्तविकता से दूर रहनेवाले प्राणी हैं। राजनीतिज्ञ प्रायः यह कह दिया करते हैं कि ये जीवन के समुपस्थित संप्राम में सक्रिय योग न देने के कारण उसकी विभीषिका से भाग खड़े होनेवाले पलायनवादी हैं। यदि सब नहीं तो इनमें से अधिकतर ऐसे ही जीव हुआ करते हैं—हमें यहाँ विचार यह करना है कि प्राचीन हिंदी कवियों की क्या यही पलायनवादी दृष्टि रही है या वे लोक की सर्वसामान्य भावना में भी योग देते आए हैं। यदि उन्होंने योग दिया है तो क्या परोक्षरूप में ही या प्रत्यक्ष भी। कवि लोक की भावना किस रूप में ग्रहण करते हैं या काव्य में लोक की वृत्ति किस प्रकार गृहीत होती है—आदि आदि। और अधिक विस्तार में न जाकर यहाँ थोड़े में इसी का विचार कर लेना है कि कवि जीवन या लोक का रूप कैसा ग्रहण करता है। काव्य या साहित्य जीवन की व्याख्या है यह तो

कहने को कह दिया जाता है, पर यह देखने का प्रयास नहीं किया जाता कि काव्य में जीवन की व्याख्या होती कैसे है। काव्य न तो दर्शनशास्त्र का सिद्धांत निरूपक वाक्यसमूह या सूत्रग्रथ होता है न समाजशास्त्र का विवेचन। वह होता है लोक की छुनी हुई शुद्ध भावात्मक सत्ता की अनुभूति-भूमि। उसमें धर्म, राजनीति, समाजशास्त्र, अर्थनीति, तत्त्वचिंतन आदि सब छुने हुए रूप में ही गृहीत होते हैं और कवि का छूना होता है भाव का विस्तृत पट। इसलिए जो लोग यह समझते हैं कि उक्त शास्त्रों या मीमांसाओं का काव्य में ज्यों का त्यों निरूपण मिलेगा वे हताश हो जाते हैं और काव्य का अनुशीलन वर्जित करने लगते हैं। पुराणों में भी कहा जा चुका है कि 'काव्यालापार्श्व वर्जयेत्'।

अब इस मानदंड के अनुसार परखिए प्राचीन हिंदी साहित्य को। हिंदी का आदिकाल 'रासा' की रचना से भरा है। ये रासे किसी वीर के चरितकाव्य होते थे। इनमें उसके शौर्य का वर्णन होता था और बड़े ही रोचक ढंग से होता था। यद्यपि रासा-काव्य हमें अपने प्राचीन रूप में नहीं मिलता, उसमें परवर्ती कविमहों की बहुत सी बाद में जोड़ी हुई कृतियाँ सन्निविष्ट हो गई हैं, फिर भी चदवरदाई को ही यदि प्रतिनिधि कवि मान लें तो उनके नाम पर मिलनेवाली कृति और उनके संबंध में प्रचलित जनश्रुति ही यह बता देती है कि चद ब्रह्मभट्ट ही नहीं 'भट' भी थे। वे तलवार और कलम दोनों का चलाना जानते थे। जिस युग के वीरों का चरित्र इन काव्यों में गृहीत है वह युग शौर्य का युग था, वास्तविक जीवन युद्धमय था। अतः उनके युद्धों का उनके शौर्य का वर्णन किसी प्रकार भी उनकी लोक से हटी दृष्टि का आभास नहीं देता। और लोग चाहे पलायनवादी कहे जायें पर रासा-काव्य के कवि पलायनवादी नहीं कहे जा सकते। वे रणांगण में डटे रहते थे। वीरों को उत्साहित तो करते ही थे समय पड़ने पर उनका स्थान भी ग्रहण कर लेते थे। कहा जाता है कि चद का अस्तित्व सदिग्ध है, पृथ्वीराजरासा का वर्तमान स्वरूप और उसकी यथार्थता का प्रमाण देने या उसकी अयथार्थता का समर्थन करने का न अवसर है न आवश्यकता। हमें इतना ही बता देना है कि पृथ्वीराजरासा में जो कथा मुहम्मद गोरी और पृथ्वीराज के युद्ध की बताई गई है उसमें भारतीय सस्कृति का पक्का स्वरूप अवश्य मिलता है। मुहम्मद गोरी के अत्याचार से सप्रसन्न शरणागत की रक्षा करने के कारण पृथ्वीराज के साथ उसका युद्ध हुआ और वे किसी प्रकार पकड़कर गजनी भेजे गए जहाँ शब्दबेधी बाण से उन्होंने गोरी को मारा और अंत में पृथ्वीराज और

चंद परस्पर एक दूसरे की तलवार से कटकर ढेर हो गए। यह अंतिम कथा चन्द के पुत्र जह्मन ने रासे में जोड़ी है। रासे की यह प्रवृत्ति हम्मीररासे क्या, हम्मीरहठ ऐसे परवर्ती काव्यों तक में दिखाई देती है जहाँ शरणागत की रक्षा के कारण ही हम्मीर का अलाउद्दीन से युद्ध कहा गया है। भारतीय कवि अपने चरितनायक को जिस उच्च भूमि पर दिखाना चाहते थे वह भारतीय संस्कृति की उच्चता की दृष्टि से। तुलसीदास या अन्य रामकाव्य के रचयिताओं ने रावण के साथ राम के युद्ध का कारण सीताहरण मात्र ही नहीं माना है। उन्होंने रावण को राम-शत्रु के रूप में नहीं, लोकशत्रु के रूप में ही दिखाया है। विभीषण राम के शरणागत दिखाए गए हैं। शरणागत की रक्षा उच्च भारतीय लोकदृष्टि है। शरणागत की रक्षा करनेवाले के विरुद्ध सनद्ध होनेवाले को लोक सर्वसामान्य और नैतिक भावना का शत्रु अर्थात् लोकशत्रु के रूप में देखना है। भारतीय कवि प्रबंध के क्षेत्र में लोक-शत्रु और लोकमित्र की दृष्टि बराबर रखते आए हैं।

आदिकाल या रासाकाल का काव्य केवल वीरत्व की प्रशंसा में लिखे लोकबाह्य काव्य नहीं था। उसमें लोक की प्रचलित भावना वीरत्व के उन्नास का प्रतिपादन किया जाता था। कहीं उसके लिए लोक-शत्रु का नाश होता था। कहीं केवल वीर्य का प्रदर्शन। जहाँ कोई लोकरक्षामूक हेतु न हो वहाँ कल्पित और लोकरक्षण के स्थान पर लोकजन को ही लक्ष्य करके कवि चलाता है तो यह कैसे कहा जा सकता है कि यह पलायनवादी है। रासा-ग्रंथों में अनेक युद्धों का वर्णन ही लक्ष्य है, प्रतिपक्ष में चाहे कोई लोकशत्रु हो यदि कोई कविकल्पित प्रतिद्वंद्वी। वह युग युद्ध का युग था। उसके लिए कवि भी अपने काव्य के द्वारा लोगों को युद्ध करने को प्रोत्साहित रूप में उत्साहित करते रहते थे। काव्य लोक से बद्ध था। यदि उन काव्यों में प्रत्यक्ष यह नहीं मिलता कि अमुक विदेशी शत्रु से हमें लड़ना चाहिए तो उन्हें हम लोक-विमुख कैसे कह सकते हैं। राजनीति हमारी बुद्धि को उद्वृद्ध करती है, काव्य हमारे हृदय को उत्तेजित करता है। हृदय को प्रभावित करने के लिए प्ररोक और गहरी अनुभूति चाहिए। काव्य की मार प्रत्यक्ष नहीं होती, इसका मार्ग वक्र होता है। राजनीति में कुटिलता भीतर होती है, बाहर मृदुता रहती है। काव्य में बाहर वक्रता होती है भीतर सरलता रहती है। इसलिए यदि सीधे सीधे कोई तथ्यमात्र काव्य में कहा जाय तो वह काव्य न रह जायगा। भारतीय साहित्यशास्त्र ने वाच्य और व्यंग्य में जो भेद किया

है और एक को अवर और दूसरे को उत्तम कहा है वह केवल शब्द में ही नहीं। वह काव्य या साहित्य मात्र के लिए है। इसी से काव्य में सीधे सीधे कहना बहुतों की दृष्टि में अपराध है। भारतीय साहित्य या हिंदी में अनुकृत इस पद्धति को चाहे कोई ठीक न माने, पर वह यह नहीं कह सकता कि इस पद्धति पर यदि कोई लोकवृत्तिमूलक रचना करे तो उसे हम इसीलिए अप्राद्य कर देंगे कि उसमें सीधे सीधे कोई बात नहीं कही गई है।

अब भक्तिकाल की रचनाओं का आलोचन और आलोचन कीजिए। निगुण और सगुण धारा में से निगुण धारा को तो बहुत से लोग लोकोन्मुख मानते हैं। वे कहते हैं कि कबीर ने परस्पर लोगों को मिलाने का प्रयास किया। जो साधारण श्रेणी के समझे जाते थे उन्हें समता की भूमि पर स्थित किया। हिंदुओं और मुसलमानों दोनों को फटकारा। इसी प्रकार की बातें अन्य सतों न भी कीं। सबका लक्ष्य सामाजिक सुधार था, वैषम्य दूर करना था। सूफी सत भी मानवता की सर्व सामान्य भूमि पर, प्रेम की सर्वनिष्ठ पद्धति पर चल रहे थे इसलिए इनकी रचनाओं में विकासोन्मुख या समयानुरूप लोकवृत्ति को दूँद लेना कठिन नहीं है। सबसे अधिक कठिनाई कुछ लोगों को पड़ती है सगुण शाखा के कवियों में बिकसित लोकनिष्ठ दृष्टि खोजने में। सूरदास और तुलसीदास दोनों ने निगुण पथ का खडन भी किया है इसलिए किसी किसी को इन्हें प्रतिगामी कहना ही ठीक प्रतीत होता है। सूरदासजी ने लोकमर्यादा का ध्यान नहीं रखा है। सांप्रदायिक दृष्टि से श्रीवल्लभाचार्यजी के मत के अनुसार 'मर्यादा' और 'पुष्टि' में अंतर है। 'पुष्टि' ही भगवदनुग्रह ही ठीक है। शास्त्रादि की मर्यादा का अनुशासन अनिवार्य नहीं। पर इसका तात्पर्य यह नहीं कि मर्यादा का उत्खनन किया ही जाय। प्रवाह से उत्कृष्ट मर्यादा और मर्यादा से उत्कृष्ट पुष्टि। लोकप्रवाह को सबसे नीचे मानने के कारण सूरदास आदि के काव्यों में लोकवृत्ति न होगी ऐसा मानना बहुत बड़ी भ्रांति है। सूरदासजी ने लोकवृत्ति को तो ग्रहण किया है, पर लोकप्रवाह को नहीं। काव्य का वही छद्म काम देगा। लोक का वर्णन कैसा हो यह मूलरूप में कबीर, जायसी, सूर और तुलसीदास सबमें एकसा ही है। अंतर उसके मार्गोपदेश में है। कबीर निवृत्तिमार्ग का उपदेश देते हैं इसलिए कोई यह बेखटक कह सकता है उनकी कृति से तात्कालिक समाज में चाहे वैषम्य मिटा हो, पर उसका उद्देश्य ठीक नहीं, ससार के त्याग की शिक्षा देना लोकवृत्ति की दृष्टि से विचार करने पर उतनी अच्छी नहीं। पर कबीर आदि के द्वारा

कुछ अभीष्टित सुधार हुए हैं इसी से उनकी प्रशंसा के पुल बाँधे जाते हैं। सूरदास का भक्तिमार्ग तो प्रवृत्तिमूलक था, लोक में लगाए रहनेवाला। भला उसमें लोगों को लोकवृत्ति का विरोध कैसे मिलता है। सूर ने निवृत्ति-मार्गोपदेश के ही कारण निगुणपथ का विरोध किया। लोक में पुरुषों को चाहे ज्ञान का उपदेश दीजिए, चाहे प्रेम का या योग का। पर भारतीय दृष्टि से नारियों को ज्ञान का अर्थात् निवृत्तिमार्ग या योग की अत साधना का उपदेश देना सारी सामाजिक व्यवस्था का नाश कर देना था। इसी से सूरदासजी ने निगुणपथ के प्रतिनिधि उद्धव के प्रतिपक्ष में गोपियों को खड़ा किया है। उनके द्वारा सूर ने दो प्रमुख बातें कहलाई हैं—एक तो निगुणपथ सामाजिक दृष्टि से घातक है, दूसरे वह कठिन भी है। यदि कोई यह कहे कि इसमें कबीर की भाँति सब सुधारों और समन्वय के लिए स्थान कहाँ था तो यही कह सकते हैं कि 'भक्ति-संप्रदाय में जातिभेद' नहीं माना जाता, रसखानि, अलीखान, ताज आदि की समझ यहाँ भी थी। कबीर का निगुणपथ सूपीमत को पचाने और मुसलमानों की पैगंबरी कटहरता को दूर करने में समर्थ नहीं था, पर सगुण भक्तिमार्ग ने बहुतां में कन्हैया बनने की लालसा उत्पन्न कर दी थी और बहुतां को कन्हैया के लिए 'हिन्दुयानी' हो के रहना पड़ा था। कबीर ने चाहे एकता की भूमि बना दी हो, पर उसमें अभेद का प्रासाद खड़ा न हो सका। कबीर की डाटफटकार से मन मिल न सके। भक्ति की शरणागति ने, अहता के त्याग ने, हृदय की सर्वसामान्य भूमि प्रस्तुत की।

काव्य की सर्वसामान्य भूमि है प्रकृत और मूलभावों पर राजनीति, सम्यता आदि के कारण पड़े हुए आवरणों को हटाकर उनकी सहज अनुभूति का अवसर देना। समाज-सुधार के आंदोलन, राजनीतिक दौड़पेच हमें कृत्रिमता की ओर ले जाते हैं। अतः काव्य जब स्वच्छदता का सहारा लेता है तो उसे पलायनवादी कह दिया जाता है। वस्तुतः वह पलायनवाद नहीं है। मानव को मूल भावों तक पहुँचाने का उपक्रम है। सूरदास के काव्य की स्वच्छदता का स्वागत इसीलिए जनता ने किया। कबीर के सुधारवादी आंदोलन से त्रस्त मानव का प्राण सूर की स्वच्छदवृत्ति में लीन होने से ही हो सकता था। जो लोग यह समझते हैं कि भारत अपनी पराजय से निराश होकर भक्ति में लीन हुआ उनसे निवेदन है कि भक्ति का आंदोलन प्राचीन है। वस्तुतः वह शक्ति-संचय के लिए उधर गया था और उसने शक्ति-संचय किया। सूरदासजी की रचना का काव्यगत मूल्य चाहे जो आँका जाय, पर

यह निश्चित है कि तुलसीदासजी की अपेक्षा उसमें काव्यगत तत्त्वों का विधान अधिक है, उसमें अनुभूति की गहराई प्रकृतरूप को बारबार सामने करने के कारण विशेष है। यह कह सकते हैं कि सूर की अपेक्षा तुलसीदास में सामाजिकता अधिक है। वस्तुतः जायसी आदि सूफी कवियों की कमी सूर आदि कृष्णभक्तों से दूर हुई और कबीर की त्रुटियों का परिमार्जन तुलसीदास ने किया। जायसी आदि जगत् के कणकण में ब्रह्म का आभास पाने का एक प्रकार से उपदेश ही देते रहे, पर सूर आदि कृष्णभक्तों ने पुरुषोत्तम—लीलापुरुषोत्तम की अवतारणा को लेकर जगत् के कणकण को आकर्षक बना दिया। सूर ने गोपियों के द्वारा इसकी अभिव्यजना स्थान स्थान पर की है। अतः इस दृष्टि से सूरदासजी ने लोकवृत्ति की अनुकूलता प्रदर्शित की। सांप्रदायिक साधना दूसरी बात है और किसी कवि के द्वारा हुआ सामाजिक कार्य दूसरी बात। सूरदास ने रीतिकाल के सारे साहित्य को प्रभावित किया। बाहरी साहित्य की प्रतिबद्धता के लिए सूर का प्रभाव पड़ना अभिवार्य था। हिंदी के भक्तिकाल के कृष्णकाव्य ने ऐसी प्रवृत्तियाँ उत्पन्न कीं जिनसे हमारे जीवन की सामयिक आकांक्षाओं की भी तृप्ति हुई और अनीप्सित बाहरी प्रभाव से भी हमारा साहित्य बच सका। जीवन में जिस सामाजिक स्वच्छता का परोक्ष प्रतिपादन कृष्णकाव्य के द्वारा हुआ, वह जीवन की मर्यादा बाँधने के लिए था। सारा कामवासनात्मक बाह्य मय राधाकृष्ण को आलंबन के रूप में पाकर बाजारू और नीचे स्तर से ऊपर उठ गया। राधा-कृष्ण की पौराणिकता या ऐतिहासिकता के सहारे प्राप्त देवत्व ने उनके प्रेम के निर्मल प्रवाह में ही लोगों को स्नान करने को विवश किया। सूरदासजी की मनोदृष्टि गोपियों के प्रेमयोग के सात्त्विक स्वरूप की ओर बार बार गई है। गोपिकाएँ स्पष्ट कहती हैं,—

पीत ध्वजा उनके पीतांबर लाज ध्वजा कुबिजा व्यभिचारी ।

सत की ध्वजा खेत ब्रज ऊपर अजस-हेत ऊधो पै प्यारी ॥

श्रीकृष्ण का प्रेम राजस भाव का है, कुब्जा का प्रेम तामस भाव का, पर गोपिकाओं का प्रेम सात्त्विक भाव का। अब यह सात्त्विक प्रेम यदि अयश का कारण हो तो क्या कोई अपने मात्त्विक प्रेम को अयश के भय से त्याग देगा। गोपिकाओं का यही सात्त्विक प्रेम था जिसे साहित्य ने स्वीकार किया। क्योंकि साहित्य भी 'सत्त्वोद्भूत' से ही जाना गया है। जीवन में इसा सात्त्विक

प्रेम के कारण राधाकृष्ण की पूजा जन-जनव्यापिनी हुई। उसमें सामाजिक मर्यादा का सत्स्वरूप दिखाई पड़ा। सूक्तियों का रहस्यमूलक प्रेम उसमें समा गया। कृष्णभक्ति शाखा ने सात्त्विक प्रेम की महत्ता का प्रतिपादन करके जीवन में फैले या फैलनेवाले बाजारू प्रेम या लोभ की व्यभिचारी वृत्ति का उन्मूलन किया। इस भक्ति के प्रसार में हमारे जीवन के व्यक्तिबद्ध प्रेम में निर्मलता त्याग-तपस्या का भाव पुष्टि को प्राप्त हुआ। हम जीवन को तिरस्कार के योग्य न मान कर उसे प्राद्व-भाग्य मानने लगे। मगुणोपासक भक्त जीवन या ससार से मुक्ति नहीं चाहता। वह जगद्व्यापार को अपने भगवान् की लीला मानता है और लीला को देखना उसमें याग देना अर्चना परम सीमाय समझता है। यह केवल सिद्धांत नहीं है। व्यवहार में इसका अतिना और जैसा भी पावन होता है उसमें यदि अनुपात जगाकर देखा जाय तो इन मगुणोपासक भक्तों ने भारतीय जीवन में जो कुछ सुधार सरकार किए हैं या जो उस भक्ति में बद्ध होने से हो गए हैं वे किसी प्रकार वर्तमान 'प्रगति' के पीछे नहीं हैं। पुष्ट भूमि पर होने के कारण उनका स्थायित्व स्पृहणीय और अनुकरणीय है।

तुलसीदास आदि रामभक्त कवियों ने तो हमारे जीवन के बाह्य और आन्तरिक दोनों पक्षों को मज्जी भौति और स्पष्ट रूप से लोकोन्मुख बनाया। कृष्ण-भक्तिशाखा में व्यष्टि-दृष्टि से जोक देखा जाता था और रामभक्तिशाखा में समष्टि-दृष्टि से। धर्म की स्थापना करनेवाले और बन्दुर्बर के रूप में लोक-विरोधियों का विकास करनेवाले राम की ओर जनता की दृष्टि ले जाकर तथा मर्यादा-पालन की वृत्ति ढालकर रामभक्त कवियों, मुख्यतया तुलसीदास जी ने इसके आगे भी कुछ किया है। कृष्णभक्ति का प्रसार रामभक्तियों के द्वारा हुआ तो तुलसी ने रामलीला के द्वारा दुहरा काम किया। 'मानस' काव्य के भेद की दृष्टि से श्रव्य काव्य है। पर दृश्यकार्य में श्रव्य की अपेक्षा सामाजिकता अधिक है। रामलीला के कारण वह दृश्य भी हो गया। कथा के रूप में सचमुच श्रव्यत्व की सिद्धि होती रही। इस प्रकार पठ्य, श्रव्य और दृश्य तीनों रूपों में उसके प्रसार से तात्कालीन युग के साहित्य में नाटकीयता के अभाव की पूर्ति भी होती रही और समाज में रजन और परिष्कार भी शक्त रहा।

तुलसीदासजी ने इतना ही किया होता तो क्या काम था। हमारा जीवन

इतने से ही सघटित, प्रबुद्ध और परिमार्जित हो गया होता। पर उन्होंने इसके आगे भी कुछ किया। उन्होंने हनुमान् की पूजा और उनकी मूर्ति-स्थापना तथा उसके साथ अखाड़ों के खोलने का ऐसा प्रचलन किया कि हमारा समाज सबल भी हुआ। देश के उद्धार का उन्होंने ऐसा विलक्षण और महत्त्वशाली कार्य किया जिसका जोड़ हमारे इतिहास में नहीं। महाराणा प्रताप की स्वदेशोद्धार की नीति जहाँ शक्तिशाली न बन सकी वहाँ तुलसी की नीति ने देश का सबमुक्त उद्धार कर दिया। तुलसी के 'मानस' को पहचाना समर्थ गुरु रामदास ने जिन्होंने दक्षिण में मारुति-पूजा का प्रसार इनकी देखादेखी किया और प्रत्येक गाँव में मारुति-मंदिर की स्थापना उसके साथ कथा-वार्ता का नियम और शरीर-संवर्धन का साधन लगाया। रामदास तुलसी ही मानो समर्थ गुरु रामदास हो गये और उसे माना छत्रपति शिवाजी ने जिनके सघटन ने दिल्ली का गला दबोच लिया था और सन् सत्तावन के विद्रोह में जिस संघटन का ही बीजमंत्र काम कर रहा था जिसे आजकल राजनीतिक अपने स्वातंत्र्य-आंदोलन का मूल मानता है।

रही सांप्रदायिकता की बात। सो भारतवासियों की आज अँगरेजों के प्रति जो नीति रही, क्या स्थितिबश उस समय के आगंतियों की बड़ी नीति विदेशी जाति के प्रति अनुचित थी? शिवाजी के ऐतिहासिक कार्यों की उद्धारणी करने का परामर्श मात्र देकर और केवल साहित्य में ही परिमित होकर कहना है कि भूषण ने स्पष्ट और गजेब की दुर्नीति का विरोध किया है उसके पूर्वजों तक की उस राष्ट्रीय कवि ने प्रशंसा की है —

१. बब्बर के तब्बर हिमायूँ हृद बौंधि गए
हिंदुओं तुरुक की कुरान वेद ढब की।
२. बब्बर अकब्बर हिमायूँ साह सासन सों
नेहते सुधारी हेम हीरन ते सगरी।
३. दौलति दिली की पाय कड़ाए आलमगीर,
बब्बर अकब्बर के बिरद बिसारे तैं।

शिवाजी के न होने से 'मथुरा' तो 'मसीति' हो जाती, पर यह तो बताए कि शिवाजी के होने से कितनी मसीतियाँ मंदिर हो गईं। एक भी नहीं। तुलसीदास के हनुमन्मंदिरों के सामने धनुर्धारी राम के मंदिर स्थापित होते हैं

और यह सकेत करते हैं कि इन हनुमन्मंदिरों की प्रतिष्ठा का लक्ष्य धनुर्धरत्व की ओर है। इतने पर भी जो यह कहता है कि 'तुलसी ने हमारे जीवन को पीछे की ओर घसीटा। वे प्रतिगामी थे, पलायनवादी थे आदि आदि' उसका बुद्धि के फिर जाने में कितने सदेह होगा। जिन तुलसीदास को ब्राह्मणों का पिङ्गू कहते कुछ अर्थवादियों की जीभ सकुचित नहीं होती वे ही ब्राह्मणों को सावधान और उनके पतन का व्याख्यान यों करते हैं —

प्रभु के वचन बेद-बुध-समत मम मूरति महिदेव मई है ।
तिन्ह की मति रिस राग मोह मद लोभ लालची लीलि लई

जिन तुलसी को सामंतवादी कहते किसी की 'जीभ' नहीं 'गिरती' वे ही सामंतों के दोषों का दर्शन और प्रदर्शन यों करते हैं—

राज समाज कुसाज कोटि कटु कलपत कलुष कुचाल नई है ।
नीति प्रतीति प्रीति परमिति पति हेतुवाद हठि हेरि बई है ।
थोथा हेतुवाद आज भी है ।

शोषक वर्ग का साथ देनेवाले जो अनेक बार कहे गए और जिनके आर्थिक आधार की भी जाँच हो चुकी है वे ही तुलसीदास शोषित कष्ट से कराह रहे हैं —

खेती न किसान को भिखारी को न भीख बलि,
बनिक को बनिज न चाकर को चाकरी ।
जीविका-बिहीन लोग सीधमान सोचबस
कहैं एक एकन सों कहैं जाई का करी ।
बेदहूँ पुरान कही लोकहू विलोकियत
साकरे सबै पै राम रावरे कृपा करी ।
दारिद दसानन दबाई दुनी दीनबधु
दुरित दहन देखि तुलसी हहा करी ॥

'आर्यसमाजी सुधार' का डंका स्वामी दयानंदजी के उद्भव से पहले ही तुलसीदासजी पीट चुके थे। गाजी मियाँ के मेले में होनेवाले उत्पात और विश्वासपूर्वक वहाँ जानेवालों का नेत्रोन्मीलन करते हुए वे कहते हैं—

लही आँखि कब आँधरे बाँझ पूत कब पाय ।
कब कोढ़ी काया लही जग बहराइच जाय ॥

कहाँ तक कहें । तुलसीदास के बाङ्गमय की खोज अभी हुई ही कहाँ है । अभी तो लोग अपने अपने गाँव में तुलसी का जन्मस्थान खोज निकालने में लगे हैं । तुलसी का आर्थिक आधार खोजा जा रहा है, मिलता वह भी नहीं । पर जो अंधे को भी मिल सकता है तुलसी के उस सामाजिक आधार को कोई फूटी आँख भी नहीं देखता । हम तो दूसरों की दृष्टि से देखने और दूसरों के कानों से सुनने के अभ्यासी हो गए हैं फिर भला प्राचीन हिंदी कवियों की लोकदृष्टि हमें सूझे भी तो कैसे ।

(52) भाषा का रागात्मक तत्त्व

डा० विश्वनाथप्रसाद, पटना

यदि हम बहुत दूर से दो या दो से अधिक व्यक्तियों को बातचीत करते हुए सुनें तो उनके शब्द अथवा स्वर या व्यंजन हमें स्पष्ट नहीं सुनाई पड़ते, सुनाई पड़ता है उनके वाक्यों का व्यापक रागमात्र । माला के सूत्र में पिरोई हुई मणियों के समान भाषा के विविध अवयवपद, शब्द तथा स्वर-व्यंजन वाक्य के राग-सूत्र में ही आवद्ध रहते हैं । भाषा का यह रागात्मक तत्त्व, उसकी आत्मा, उसका प्रारम्भ, उसकी जीवन्ती शक्ति है । निस्संदेह वाणी के इस रागात्मक तत्त्व को ही ध्यान में रखकर वाक्यपदीय के प्रणेता भर्तृहरि ने कहा था—

पदेन वर्णा विद्यन्ते वर्णेष्वयवा न च ।

वाक्यात्पदानागत्यन्तम्प्रविवेको न करचन ॥

पद में वर्ण नहीं होते और वर्णों में पृथक्-पृथक् अवयव नहीं होते । वाक्य से पृथक् पदों की कोई सत्ता नहीं है ।

(वाक्यपदीय १ ७३)

हम जब बोलने लगते हैं तब हमारे पद, हमारे वर् एक-दूसरे में अन्तःप्रविष्ट होकर ध्वनि के अगणित रंगों में व्यक्त होने लगते हैं । ओसिलोग्राफ तथा फ्लिक्मिस्टिपों के चित्रों से भी यह बात सिद्ध होती है कि बोलते समय वक्ता की वागिन्द्रियां पूर्ववर्ती और परवर्ती ध्वनियों के समष्टिगत स्वरूप के अनुसार ही संचालित होती हैं । मानो समस्त वाक्य का राग-चित्र उसमें एक ही साथ उतर आता हो ।

वस्तुतः किसी भाषा के ध्वनि-समूह का विश्लेषण करने से हमें उसकी व्यवस्था के दो पक्ष मिलते हैं—

(१) उसका स्वनिष्क (Phonematic) पक्ष, उसके स्वर-व्यंजन ।

(२) उसका छान्दिक या रागात्मक पक्ष ।

इनमें स्वनिक पक्ष की जो ध्वनियाँ हैं, वे दीवार की ईंटों के समान आनुक्रमिक रूप में आती हैं और रागात्मक पक्ष की जो ध्वनियाँ समकालिक या योगपदिक रूप में आती हैं, कई पृथक्-पृथक् ईंटों के समान पृथक् पृथक् स्वनिक ध्वनिखंडों का अपने भीतर परिमाणित या अंगोक्त कर लेती हैं। ये उनके ऊपर छा-मी जाती हैं। इसीलिए कुछ अमेरिकन ध्वनिशास्त्रियों ने एक को खंडात्मक (Segmental) और दूसरे को उप-खंडात्मक (Super Segmental) कहा है। प्रायः एक ही स्वनिक खंड में दो-दो, तीन-तीन रागात्मक तत्त्व व्याप्त रहते हैं।

सुर या स्वरों के आरोह-अवरोह, बलाघात, ह्रस्व दीर्घ आदि मात्रायें, विराम आदि में सभी भाषा के रागात्मक तत्त्व के अंग हैं।

इन रागों के द्वारा ही हम उन भाषाओं में भी जो सुरात्मक (fonal) नहीं हैं अर्थात् जिनमें सुरों की भेदक सार्थकता (distinctive signification) नहीं है, उनमें भी विभिन्न अर्थों की व्याख्या कर सकते हैं। हिन्दी के इस लिखित पदसमूह का क्या अर्थ होगा जब तक उसमें राग भर कर हम किसी विशिष्ट अर्थ को न व्यक्त करें।

आप यह बात जानते हैं।

इस वाक्य के स्थूलाक्षर अक्षरों पर जोर देकर उच्चारण कीजिए और देखिए कि किस प्रकार राग-भेद से अर्थानिव्यक्ति में भेद पड़ जाता है—

(१) आप यह बात जानते हैं।

(२) आप यह बात जानते हैं।

(३) आप यह बात जानते हैं।

(४) आप यह बात जानते हैं।

इसी वाक्य के अन्त में उच्चारणही सुर का प्रयोग कीजिए तो उसके द्वारा प्रश्न की सूचना होती जो अन्यथा असंभव है।

एक ही भाषा में प्रादेशिक राग-भेद भी अनेक पाए जाते हैं। हिन्दी के उक्त वाक्य का प्रयोग प्रश्नवाचक अर्थ में लखनऊ में जिस सुर-विधान में होगा,

उससे दिल्ली का सुर-विधान सर्वथा भिन्न होगा। हमारे प्रान्त के तिरहुत प्रदेश में इस वाक्य का प्रश्नवाचिक निम्न स्वर में यों होगा।

आप यह बात जानते हैं ?

यह राग-भेद प्रायः स्थानीय बोलियों के अनुसार बदलता है। इसलिए ग्रिस्तीण क्षेत्रों में प्रचलित भाषाओं में भी रागों का कोई निश्चित आदर्श न ग्रहण किया जाय तो उनमें हास्यास्पद अव्यवस्था की ही नहीं वरन् अर्थ के अनर्थ की भी समावना है।

वैदिक 'इन्द्र शत्रु' शब्द के उच्चारण में स्वर-भेद के कारण कैसा उत्पात खड़ा हो गया था, यह कहानी प्रसिद्ध है। इसी कारण वैदिक ऋषि अपनी भाषा के रागात्मक तत्त्वों के संकेतन के सबध में बड़े सावधान थे। प्राचीन ग्रीकों ने भी मृदु और तीक्ष्ण नामों के लिए संकेत-चिह्नों का बड़ी सतर्कता के साथ प्रयोग किया है।

आज भी साहित्यिक भाषाओं के लिखित रूप में शब्दों के बीच रिक्त स्थान देने की जो परिपाटी है, उसे हम रागात्मक तत्त्व का ही निर्देशक मानते हैं। उनके द्वारा पदान्त तथा पदादि के ध्वनि-स्वरूप तथा सन्धियों की भी सूचना हमें मिलती है। हिन्दी में 'हट जाओ' इस वाक्य के स्वनात्मक रूप 'हट् जाओ' में ट् और जा का जो सन्धि-रूप है, वह 'षट्ज' आदि जैसे शुद्ध संस्कृत के तत्सम शब्दों को छोड़कर अन्यत्र नहीं पाया जाता। इस प्रकार हिन्दी में 'ट्ज' का सगम पदान्त और पदादि का एक सन्धि-चिह्न है।

सन्धियाँ वस्तुतः रागात्मक तत्त्व के ही अंग हैं। दो ध्वनियों के मिलने से एक तीसरी ध्वनि-तरंग उत्पन्न हो जाती है जिसमें उन दोनों ध्वनियों का पर्य-वसान हो जाता है। 'पाँच सौ रुपये हैं' इस वाक्य में च और स की सन्धि में च का स्पर्श बिलकुल गायब हो जाता है और स का ध्वनिरूप भी बदल जाता है। 'मत चलो' इस वाक्य में त और च का जो संयोग है वह बच्चा के संयुक्त 'च्च' के समान नहीं बल्कि उससे सर्वथा भिन्न है। तालु-प्राही रेखा-चित्रों से यह बात स्पष्ट प्रमाणित हो गयी है। वास्तव में सन्धियों के राग अंगणित

(1) VEDIC SECTION

A PASSAGE IN THE KAUSITAKIBRĀHMANOPANISAD (1.2.6)-SOME SUGGESTIONS AS TO THE PROPER READINGS AND A CLUE TO ITS IMPORT

(PROF. SIVAPRASAD BHATTACHARYA, CALCUTTA)

Thanks to the uninterrupted tradition amongst teachers and scholars and to the achievements of philosophers of the Vedānta system, the major Vedic Upanisads (including the Svetāśvatara) present to us a standardised text, though there is no end to the doubts and disputes as to their interpretation. It is a pity that the *Kau Br Up*, specially in its first chapter, known significantly as the *Paryanlavidyā* the most remarkable and, according to some scholars, the earliest stratum of the work, bristles us into textual difficulties which appear to be insoluble in some cases at least. Sections 2.6 of this chapter dealing on the path and experiences of the Spirit after death, referred to as the Pilgrim's Progress by Prof. Belvalkar because of its symbolism, introduce us to one of the knottiest, if not the knottiest passage in the Up literature. So far as indigenous scholarship of pre-modern days is concerned, the difficulties originating from bad transcription encouraging wild guesses in emendation (for there are no limits to this, as this does not relate to the Samhitās and the rigour of pāṭyāyana exactitude is not operative here) and in interpretation of scholars like Śaṅkaraānanda have made confusion worse confounded. The labours of certain gifted scholars extending over the last fifty years have not taken us nearer solution, though they have been by no means inconsiderable. The discovery of the *Jaiminiyabrāhmaṇa* and of the *Jaiminiyopanisaḍbrāhmaṇa* has thrown much welcome light, in as much as there is much matter common in them with the text of the *Kau Br Up* and we can never be sufficiently thankful to Caland and more particularly to Oertel for this. The attempts at restoration of and the translation of this portion by Prof. Belvalkar (more than 25 years ago) and the recent edition (Paris, 1949) by Prof. Louis Renou have served to shake off the indifference and complacency of scholars that have looked upon the *Kau* as a mere repository of the age worn doctrines of the Chāṇḍī and the *Br Ār* and look down upon this section as a mere fanciful curio of materials not synthetically connected with the creeds and commitments of older thought (as is the case e.g. in the *Nār Up* तस्यैव विदुषो यज्ञस्यात्मा यजमान श्रद्धा पत्नी पतङ्गा अजरासर्ममग्निहोत्रं सत्रं सूर्याचन्द्रमखौर्नहिमानौ ब्राह्मणौ विद्वानभिजयति.)

The passage readily divides itself into two well defined parts of which the first (I.2) inextricably connected with the doctrines of Karma and of Transmigration of the Soul, the Upanisadic view of the two paths pītṛyāna and devayāna as adumbrated in the *Mundaka*, *Chāṇḍī* and *Br Ār*, has in its manner of presentation in the beginning and in the sequel

पहुँचना
बहिन
कहता है

पौहचना
बेहन
केहता है

पौँचना
बैन
कैता है

यह बड़े मजे की बात है कि इन सभी रूपों में मात्राओं में कोई घट-बढ़ नहीं होती। मात्रिक राग अखण्ड बना रहता है।

ह्रस्व के रागात्मक स्वरूप के प्रयास में ऐसे वाक्यों के उदाहरण भी ले सकते हैं जिनमें महाप्राण वर्णों में से ह की ध्वनि स्थानान्तरित हो जाती है जैसे देख के चलो इस वाक्य का स्वनात्मक रूप होता है दे ह के चलो। बाध का बच्चा—स्वनात्मक रूप—बा ह का बच्चा। क्यामोग्राफ या स्पन्दग्राह नामक ध्वनि-यन्त्र की चित्र-रेखाओं से यह स्पष्ट हो जाता है कि इनमें द के एकार और बा के आकार से ही महाप्राणत्व का प्रारंभ हो जाता और वह द और और ब के स्फोटन के बाद के ध्वन्यंश को अपने राग में रँग देता है।

मात्राओं के रागात्मक स्वरूप को ध्यान में रखकर ही पाणिनि ने ह्रस्व और दीर्घ के लिए विशिष्ट शब्द लघु और गुरु का प्रयोग किया है। ह्रस्व और दीर्घ मात्राएँ हमारी भाषा के राग-पञ्च के प्रधान आधार हैं। दिन और दीन जैसे शब्दों के उदाहरण हमारी भाषा में बहुत कम हैं, जिनमें ह्रस्व और दीर्घ मात्राएँ अर्थ-भेदक रूप में प्रयुक्त हों। इनका स्वनिर्णय महत्त्व नहीं, रागात्मक महत्त्व है। हमारे स्कूलों और कालेजों के विद्यार्थी ह्रस्व और दीर्घ की जो अशुद्धियाँ करते हैं उनका कारण यही है।

अपनी बोलचाल की भाषा या बोलियों के राग-भेद के कारण हिन्दी के रागात्मक ध्वनि-सूत्र को ठीक-ठीक पकड़ नहीं पाते। इस मर्ज को दूर करने का उचित उपाय यही है कि उनकी स्थानीय बोली के राग-तत्त्व के साथ हिन्दी के राग-तत्त्व के तुलनात्मक पहलू को ध्यान में रखकर, उसका विवेचन करके उन्हें हिन्दी के राग-तत्त्व का सम्यक् ज्ञान प्रदान किया जाय।

वास्तव में कोई भी जीवित भाषा एक बहुरागात्मक संगीत है जिसमें एक विस्तीर्ण लय के अन्तर्गत अनेक राग प्रवाहित होते रहते हैं। उनका अनुचयन आज के भाषाविज्ञानियों का प्रधान कर्तव्य है। विभिन्न भाषाओं में स्वर-व्यंजनों का प्रक्रिया का अध्ययन यथावत् किया जा चुका है, पर उनके रागा-

त्मक तत्त्वों का अध्ययन अभी बहुत ही पिछड़ी हुई दशा में है । भाषाओं के पठनपाठन की दृष्टि से रागात्मक तत्त्वों के ज्ञान का व्यावहारिक महत्त्व है । मुझे तो ऐसा प्रतीत होता है कि किसी भी भाषा को सीखने के लिए पहले उसके रागों को ही सीखना आवश्यक है । बच्चे पहले यह राग ही सीखते हैं, उसके बाद स्वर-व्यंजन ।

अँगरेज या अमेरिकन शिक्षकों द्वारा संचालित St Xavier, convent आदि अँगरेजी स्कूलों में हमारे बच्चे शीघ्र ही बढ़िया अँगरेजी बोलियाँ सीख लेते हैं, उसका प्रधान कारण यही है कि वहाँ उन्हें अँगरेजी भाषा के राग-सूत्र का साधन मिल जाता है । हिन्दी प्रान्तों में हिन्दी के स्वाभाविक समुचित रूप की शिक्षा और प्रचार के लिए भी अब यह आवश्यक है कि भिन्न-भिन्न हिन्दी प्रदेशों में प्रचलित वाक्य-सुरों तथा अन्य रागात्मक तत्त्वों का विश्लेषण किया जाय । और यथासम्भव उनके आदर्शिकरण का विचार किया जाय । सिनेमा और रेडियो में हिन्दी के उच्चारण-प्रयोग की दृष्टि से भी यह विषय महत्वपूर्ण है और इस ओर हमारे विद्वानों का ध्यान आकर्षित होना चाहिए ।

(53) कबीर की वाणी में विदेशी शब्द

डा० हरदेव बाहरी, प्रयाग

गुरु ग्रन्थ में संकलित कबीर के २२८ पदों और २४३ सजोको में लगभग ६००० कोश-शब्दों का उपयोग हुआ है। इनमें कोई १५० शब्द पंजाबी के हैं, १५० अहिंदी भारतीय भाषाओं से और २०० से कुछ ऊपर अरबी-फारसी से लिखे गये हैं। शेष ५५०० शुद्ध हिंदी और प्रायः सभी तद्भव तथा अर्द्धतत्सम शब्द हैं। ६००० शब्दों में २०० अरबी-फारसी के शब्दों का अनुपात केवल सवा तीन प्रतिशत होता है। इसका अर्थ यह हुआ कि भाषा की दृष्टि से कबीर पक्के भारतीय तथा हिन्दी के कष्टर पोषक थे।

इन दो सौ शब्दों में ६० के लगभग ऐसे हैं जो एक से अधिक बार प्रयुक्त हुए हैं। ४४ शब्द दो-दो बार, सात शब्द (कतेब, जबाब, काबै, खबरि, बाकी, मसीत, दीवान) तीन-तीन बार, दोजक, बदे, साहब चार-चार बार, काजी, अलह, खुदाई पाँच-पाँच बार, मिसत छ. बार, तथा नियाज आठ बार आया है। शेष १४० शब्द केवल एक-एक बार प्रयुक्त हुए हैं।

ये विदेशी शब्द प्रायः जब भी आये हैं अपने प्रसंग के अनुकूल वातावरण में आये हैं। ऐसा जान पड़ता है कि इनके बिना कबीर को कोई चारा ही न था। वे जब मुसलमानों को सम्बोधित करके कोई बात कहते हैं, अथवा उनके दीन की (ईमान या मजहब शब्द कहीं नहीं आया) चर्चा करते हैं, अथवा सूफी कवियों की विचार-पद्धति को उद्धृत करते हैं, तो ऐसे शब्दों का प्रयोग करना नितान्त आवश्यक हो जाता है। खुदाई, अलह, बुत, कलमा, बाग, सलाम, सेख, मुलों, काजी, उजु, निमाज, मुसल्ला, रोजा, रमजान, पाक, पलीतह, हज, दरगह, काबा, मसीति, हलाल, बिसमिल, कतेब (कुरआन के लिए), मिसत, दोजक, मीर, पीर आदि बहुत से ऐसे शब्द हैं जिन पर धार्मिक छाप लग जाने के कारण इनका हिन्दी रूपान्तर भौड़ा हो जाता। तरीकत, तलब, रबाब, तूर, दमामा, खता, हाल, मउज, दीमाना, पिआला, तरीकति, बखसि आदि सूफी शब्दावली से उधार लिये हुए शब्द हैं। कुछ ऐसे शब्द

भी हैं जिन से कबीर को विशेष प्रेम है, जैसे साहिब, खसम, गरीब, हुकम, बदे, दरबार, गुमान, आदि। कुछ शब्द जन-साधारण की बोली में बहुत घुलमिल गये थे, ऐसा स्पष्ट जान पड़ता है, जैसे अउरत, मरद, चाबुक, लगाम, सवार, मुहार, लालच, खुसी, जोर, जबाब, साहिब, मुसफ, खजाना तीर, कमान, सराय, दुनिया, खेलखाना, दिल, कागज, कलम, जुलम, बेकाम, बेगाना, दरिया, बीबी, हवाई, गरीब आदि। हिंदी प्रदेश में ये आज भी इसी रूप में बोले जाते हैं। हिन्दीकृत शब्दों की यह शताब्दियों से बनी अनुवृणता भाषा के इतिहास में अवश्य अचरज की बात है।

उपर्युक्त बातों को अधिक स्पष्ट करने के लिए उन पदों को लिया जाय जिनमें अधिकतम विदेशी शब्द हैं। रागु तिलग पद १ में ३=, रागु भैरउ पद १७ में २३, रागु आसा पद १७ में २१, रागु सूही पद ३ में १५ तथा रागु विभास प्रभाती पद २४ में १४-१४ अरबी-फारसी शब्द प्रयुक्त हुए हैं। ये पद उद्धृत करना आवश्यक है ताकि यह समझा जा सके कि किस प्रसंग, किस विषय और भाव के अनुरूप तथा किस भाषा-नातावरण में कबीर ने विदेशी शब्दों का प्रयोग किया है।

(१) वेद कतेब हफतरा भाई दिल का फिकरु न जाइ ।
 दुकु दम करारी जउ कहहु हाजिर हजूर खुदाइ ॥
 बदे खोज दिल हर रोज न फिर परेसानी माहि ।
 इह जो दुनीआ सिखरु मेला दशतगीरी नाहि ॥ १ ॥
 दरोगु पदि पदि खुसी होइ बेखबर बाहुं बकाहि ।
 हकु सच्चु खालकु खलक मिआने सिआम सूरति नाहि ॥ २ ॥
 असमान मियाने लहग दरिआ गुसल करदन बूद ।
 करि फकर दाइम लाइ चसमे जहा तहा मउबूद ॥ ३ ॥
 अलाह पाक पाक है सक करउ जे दूसर होइ ।
 कबीर करमु करीम का उहु करै जानै सोइ ॥ ४ ॥

हिन्दू की बात करते कबीर कैसे बदल गये—‘सिआम सूरति नाहि’।

(२) हम मसकीन खुदाई बदे तुम राजसु मनि भावै ।
 अलह अवलि दीन को साहिबु जोरु नहीं फुरमावै ॥
 काजी बोसिआ बनि नहीं आवै ॥ १ ॥

रोजा धरै निवाज गुजारै कलमा भिसति न होई ।
 सतरि काबा घट ही भीतरि जे करि जानै कोई ॥ २ ॥
 निवाज सोई जो निष्ठाउ बिचारै कलमा अकलहि जानै ।
 पाचहु मुसि मुसल्ला बिछावै तब तउ दीनु पछानै ॥ ३ ॥
 खसमु पछानि तरस करि जीभ महि मारि मणी करि फीकी ।
 आपु जनाइ अवर कउ कानै तब होइ भिसत सरीकी ॥ ४ ॥
 माटी एक मेख धरि नाना ता महि ब्रह्मु पछाना ।
 कहै कबीरा भिसति छोबि करि दोजक सिउ मनु माना ॥ ५ ॥

बात मुसलमान से हो रही है और उसकी पूजा-पद्धति की है, इसलिए उसी की शब्दावली का प्रयोग हुआ है। हिन्दू की पद्धति को उद्धृत करने के लिए भाषा भट से विदेशीपन से मुक्त हो गई—‘माटी एक मेख धरि नाना ता महि ब्रह्मु पछाना’। इस पद में २१ विदेशी शब्द हैं जिन सबका सम्बन्ध मुसलमानों के है।

(३) सतरि सैइ सलार है जाके ।
 सवा लाख पैकावर ताके ॥
 सेख जो कहीअहि कोटि अठासी ।
 छपन कोटि जाके खेल खासी ॥
 सो गरीब की को गुजरावै ।
 मजलसि दूरि महुलु को पावै ॥ १ ॥
 तेतीस करोड़ी है खेलखाना ।
 चउरासी लख फिरै दिवाना ॥
 बाबा आदम कउ किछू नदरि दिखाई ।
 उन भी भिसति घनेरी पाई ॥ २ ॥
 दिल खलहलु जा कै जरदरु बानी ।
 छोबि कतेब करै सैतानी ॥
 दुनिआ दोसु रोसु है लोई ।
 अपन कीआ पावै सोई ॥ ३ ॥
 तुम दाते हम सदा भिखारी ।
 देउ जबाब होइ बजगारी ॥
 दासु कबीर तेरी पनह समाना ।
 भिसतु नजीकि राखु रहमाना ॥ ४ ॥

हिन्दू-मुसलमान दोनों को एक साथ सम्मोहित करते हुए कैसी खिचड़ी भाषा का संयोजन करते हैं, यह इस पद से और अगले पद से स्पष्ट है।

(४) अमलु सिरानो लेखा देना ।
 आए कठिन दूत जम लेना ॥
 किआ तै खटिआ कहा गवाइआ ।
 चलहु सिताब दीवानि बुलाइआ ॥
 चलु दरबालु दीवानि बुलाइआ ।
 हरि परमानि दरगह का आइआ ॥ १ ॥
 करउ अरदासि गान किछु बाकी ।
 लेउ निबेरि आजु की राती ॥
 किछु भी खरचु तुम्हारा सारउ ।
 सुबह निवाज सराइ गुजारउ ॥ २ ॥
 साथ सगि जाको हरि रगु लागे ।
 धनु धनु सो जनु पुरखु सभागा ॥
 ईत ऊत जन सदा सुहेले ।
 जनमु पदारथु जीति अमोले ॥ ३ ॥
 जागत सोइआ जनमु गवाइआ ।
 मालु धनु जोरिया भइआ पराइआ ॥
 कहु कबीर तेई नर भूले ।
 खसमु बिसारि माटी सग रुले ॥ ४ ॥

एक ही जीभ से हिन्दू-मुसलमान दोनों को सुनाये चले जा रहे हैं। भाषा की बदलती हुई शब्दावली भावों का कितना साथ देती है यह देख लिया जाये।

(५) अलहु एकु मसीति बसतु है अबरु मुलखु कहु केरा ।
 हिन्दू मूरति नाम निवासी दुह महि ततु न हेरा ॥
 अलहु राम जीवउ तेरे नाई ।
 तू करि मिहरामति साई ॥ १ ॥

दसम देस हरि का वासा पड़िभि अलहु मुकामा ।
 दिल महि खोजि दिलै दिलि खोजहु एही ठउर मुकामा ॥ २ ॥

बहुमन गिआस करहि चउबीसा काजी महु रमजाना ।
 गिआरह मास पास कै राखे एकै माहि निधाना ॥ ३ ॥
 कहा उडीसे मजनु कीआ किआ मसीति सिरु नाए ।
 दिल महि कपटु निवाज गुजारे किआ हज काबै जाए ॥ ४ ॥
 एते अउरत मरदा साजे ए सम रूप तुमारे ।
 कबीर पू गरा राम अलह का सम गुरु पीर हमारै ॥ ५ ॥

संलोक—१=४ कबीर मुलां मुनारे किआ चढ़हिं सार्हिं न बहरा होई ।
 जा कारनि तू बांग देहि दिल ही भीतरि जोई ॥
 —१=५ सेख सखरी बाहरा किआ हज काबै जाइ ।
 कबीर जाकी दिल साबति नहीं ताकउ कहा खुदाइ ॥
 —१=६ कबीर अलह की करि बढगी जिह सिमरत दुख जाइ ।
 दिल महि सार्हिं परगटै बुकै बलती नाइ ॥
 —१=७ कबीर जोरी कीरा जुलमु है कहता नाउ हलालु ।
 दफतर सेखा मांगिअै तब होइगो कउन हबाबु ॥

इस प्रकार कोई १४ पदों और ५-७ संलोकों में १२५ विदेशी शब्दों का प्रयोग हुआ है 'शेष ७५ शब्द ६० पदों और १५-२० संलोकों में बिखरे पड़े हैं। लगभग १२५ पद और १५० संलोक ऐसे हैं जिनमें एक भी अरबी-फारसी का शब्द नहीं मिलता।

x x x x x

कबीर ने इन विदेशी शब्दों को विदेशी रूप और वर्तनी में कभी नहीं लिया। इन्हें हिन्दी ध्वनियों और हिन्दी व्याकरण में ढाला, अथवा यों कहा जाये कि इन्हें बहुजनमान्य उच्चारण और व्यवहार के अनुसार प्रयुक्त किया। जान पड़ता है उस समय तक क, ख, ग, ज और फ ध्वनियों को न तो हिन्दी उच्चारण में स्थान मिला था और न ही नागरी वर्ण-माला में। कबीर में 'कसारि', 'अकलि', 'काइमु', 'जनि', 'गज', 'जिमी', 'जजीर', 'फीलु', 'फुरमान', 'फिकर', 'गाफिल', 'गुसल', 'गुलामु', 'दाग', 'खुसरा', 'खुदाई', 'खजानै', आदि शब्द-रूप मिलते हैं। इसी प्रकार कबीर ने 'श' के स्थान पर बराबर 'स' का प्रयोग किया है, जैसे सैतानी, सेख, नीसान, सरीकी, खुसी, परैसानी, चसमे, सक, हुसिआर, सूम, हत्यादि में। 'जबाब' में तो 'ब' का भी 'ब' कर दिया है। ۞ और ۞ की जगह विकल्प से 'ज' और 'द' ध्वनि-शास्त्र

की दृष्टि से बहुत ठीक रहा, जैसे हड़रि, हजूर, नदरि, नजर, तथा कागद में । काजी में 'ज' ही मिलता है । 'सुरतान' में 'ल' के स्थान पर 'र' पूर्वी हिन्दी का है । मुलख में 'क' की जगह 'ख', चराक तथा पैकावर में 'श' की जगह 'क', एय इकतिआर में 'ख' की जगह 'क' का ध्वनि परिवर्तन बहुत दिखचस्प है ।

भारतीय मापाओं ने सयुक्त अक्षरों की जगह द्वित्व व्यंजन और फिर एक व्यंजन रखने की चाल तो प्राकृत से ली है लेकिन इसकी अपनी एक विशिष्ट प्रवृत्ति सयुक्त अक्षरों में स्वरभक्ति लाने की है । विदेशी शब्दों में कम-से-कम यही होता रहा है । कबीर ने लोक-प्रचलित ऐसे शब्दों को बराबर लिया है । जैसे भिसत, तरस, गुसल, खरच, फिकर, दसतगीरी, रिजम, पुरजा, जुलम, मरद, हसती, आदि में ।

बलाघात के प्रभाव से कुछ शब्दों के दीर्घ स्वर ह्रस्व हुए हैं जैसे दिवाना, बजार, असमान, सलार में ।

असवार और अजह के आदि में अकार का आगम भी भाषा की, एक, अलग प्रवृत्ति का नमूना है ।

बरअक्स की जगह बरकस, अर्बदारत की जगह अरदासि, नबदीक की जगह नजीकि, परवर्दगार की जगह परविदगार शब्द-परिवर्तन आगम और लोप के सम्मिश्रण से तैयार हुए हैं । मुला में अनुनासिकता और कुलक में शब्द-विपर्यय हुआ है । कुछ एक शब्द ऐसे हैं कि जिनके रूप अत्यन्त अस्पष्ट हो गये हैं, जैसे दिवाजा, सिकदारा, मुसीबत, ससकर, खलखल, बजगारी ।

इस प्रकार जब विदेशी शब्दों को देशी पहरावा पहना दिया गया और उनके ठेठ रूप को अपनाया गया तो कबीर के लिए उन्हें अहिदी कहने की गुजाइश ही नहीं थी । उन्होंने ऐसे शब्दों को हिन्दी मानकर ही हिन्दी व्याकरण-सम्मत ढंग से प्रयुक्त किया है ।

- मूल कर्ताकारक, पुझिग, - एकवचन का अश्लिष उकार इन शब्दों में भी लगता है, जैसे कागड, दोजकु, गैड, करमु, अमलु, दर, फीड, सलामु, जोरु, नापाकु, नूरु, इखलामु, इकु, खूबु, आदि में ।

सूक्त कर्ताकारक, खीलिग, एकवचन में इकार लगता है, जैसे बलाइ, नारि, रहश्रति, मजलसि, मिहरामति, सुंनति, साबति, अरदासि, कुदरति आदि में ।

मुसीअत, तरीकति, सु नति, मिहरामति तथा इइश्रति, ये पाँच भावात्मक शब्द तो तकारान्त हैं, परन्तु कोई बीस-एक शब्द हिन्दी ढंग के अनुकूल ईकारान्त हैं और यही कबीर की तथा लोकभाषा हिन्दी की सामान्य प्रवृत्ति है । उदाहरण—दलाली, बाजीगरी, गुमानी, दरबानी, बराबरी, सुरखी, सैतानी, सबूरी, कदूरी, साहिबी, खवासी, सरीकी, असवारी, जगाती, इत्यादि ।

लोकभाषा में जब विदेशी शब्दों का हिन्दीकरण हो जाता है तब उनके साथ कारक और क्रिया प्रत्यय बराबर हिन्दी के लगते रहते हैं । कबीर में इनका यही व्यवहार मिलता है, जैसे रमजाना, असवारा, बजारहि, बकाहि, दरमादे, खजानै, काबै, दरि, गुजारहु, फुरमावै इत्यादि ।

हम इतना कह सकते हैं कि कबीर के विदेशी शब्द-प्रयोग में भी ठेठ हिन्दी का ठाठ है । उनकी साहित्यिक भाषा लोकभाषा से भिन्न न थी ।

* इस लेख में हमने कुछ ग्रंथ में सकलित कबीर के सभी अरबी-फ़ारसी शब्दों की सूची, उदाहरणों के रूप में, दे दी है । जिन शब्दों को हम उद्धृत नहीं कर सके वे ये हैं—काखबूत, कारगाह, गोर, बिद्द, नरका, पत्नीता, वेदार तथा सब ।

(54) MEER AS A MARSIYA WRITER

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میر تقی میر کے حالات اور کلام کے بیان میں ہمیں لوگوں نے ان کے مرثیہ کا ذکر کیا ہے اور ان کی ہم انکھڑی طبیعت ' ان کے چوتھے کہا نے میرے دل ' اور ان کے بیان کی تاثیر کی بنا پر ان کے ایک ہندوست مرثیہ گو ہونے کا خیال ظاہر کیا ہے۔ اگرچہ اس میں کسی کو شبہ نہیں کہ میر نے مرثیہ کہے ہیں لیکن ان کے کلیات کی بہت سی اشاعتوں کے باوجود ان کا کوئی مرثیہ ان کے کلیات کے کسی مطبعہ سے نہیں نظر نہیں آتا۔ ایک عرصہ تک کلیات سودا کے رسالہ "سبیل ہندوست" میں جس مرثیہ پر اعتراضات کئے گئے ہیں اسے لوگ میر تقی میر کا سمجھتے رہے لیکن شہس چاند نے اپنے تحقیقی مطالعے "سودا" میں اس سلسلہ ہمیں کو دور کر کے یہ ثابت کر دیا ہے کہ وہ مرثیہ جس کا پہلا ہند ہے

دلون پر محبوب کے حالت عجب ہے

مصیبت ہے ماتم ہے غم ہے تعب ہے

میر کا یہیں بلکہ اسی زمانے کے ایک اور مرثیہ گو میر محمد تقی عرف میر کھاسی المتخلص بہ تقی کا ہے۔

۱۹۲۸ع میں رسالہ لبرنگ رام پور نے میر نمبر نکالا تھا جس میں میر کے سب مرثیہ بھی شائع کئے تھے۔ ہمارے علم میں میر کے مرثیہ کی یہ سب سے پہلی اشاعت ہے۔ اس کے بعد اسی رسالہ لبرنگ کے جون ۱۹۲۹ع کی اشاعت میں ان کا ایک مرثیہ شائع ہوا جس کا مطلع یہ ہے

کرتا ہے یون بیان سخن زان کو

پھر اسی رسالہ پیرنگ کے ایڈیٹر حداثہ اشرف رحمانی نے انہیں کے چھ مرنیوں اور ایک سلام کی مثال اسکاں ترقی اردو کو بھیجی جو اردو کے اپریل ۱۹۳۱ء کی اشاعت میں شائع ہوئی۔ اسی طرح مہر کے وہی مرنے دوسری بار شائع ہوئے۔ ہمارے علم میں اس کے بعد مہر کے مرنے کہیں اور شائع نہیں ہوئے

کلیات مہر کے قلمی دستوں میں بھی ہماری نظر سے صرف دو ایسے گزرے ہیں جن میں ان کے مرنے شامل ہیں۔ ان میں سے ایک رسالہ "پیرنگ" رامپور میں ہے اور دوسرا "مکتبہ" پیرنگ میں مسعود حسن صاحب رضوی ام اے صدر شعبہ داری اردو، لکھنؤ یونیورسٹی کے نصابی کتب خانے میں رامپور کے نکتے میں دو مرنے ہیں جو "پیرنگ" اور "اردو" میں شائع ہو چکے ہیں۔ پیرنگ میں مسعود حسن رضوی کے نکتے میں انکالیس مرنے اور سلام میں رام پور کے نکتے میں صرف دو ایسے مرنے ہیں جو پیرنگ میں مسعود حسن رضوی کے نکتے میں نہیں ہیں۔ اسی طرح دونوں دستوں کو ملا کر مہر کے انکالیس مرنے اور سلام اس وقت ہمارے سامنے ہیں

مہر نے مرنے مسدس، مربع، ترشحیح بلد، توکلیب بلد اور مفردۃ لکھے ہیں جن میں مربع رباعہ ہیں۔ مرنیوں کے آچر میں انہوں نے اپنی عقیدت کا اظہار کیا ہے اور اپنے لیے دعاؤں مانگی ہیں۔ انہیں اس کا بھی پتہ ہے کہ ان کے مرنے بہت موثر اور ایسے کامیاب ہیں کہ انہیں سن کر لوگوں پر دلتا طاری ہو جاتی ہے

کہوں یہ واقعہ آگے تو ہم ہر داؤں کو مہر صد گونہ نام ہو

حاموش مہر اب نہ کہیں اس سخن سے ساز

چپ رہ حداثہ کو مان کہوں اے زبان دراز

ہر حرف میرے مرنے سے نکلتا ہے شملہ رن

سیلے میں دوستوں کے ہوا حاتمے دل گداڑ

بس اب تو مہر رکھ لے لگ زبان کو نہیں سے چہرے دے اسی داستان کو

دلاوے گا کہیں نکتہ مردمان کو لہیں طاقت رہی موکل مری کی

یہ خیال صحیح ہو یا نہ ہو لیکن اس میں شہ نہیں کہ مہر نے اپنے مرنیوں میں گرنے کے پہلو بہت پیدا کئے ہیں اور کرہ کے واقعات میں سے در

ایک روز مناظرہ منعقد ہوا کہ کے الہویں بار بار نظم کہا ہے مژدہ حضرت علی امین کے لئے
پاسی کا سوال امام حسین کی شہادت اور اس کے بعد کی لڑائی مبارک حضرت
عابد کی اسیری اہل حرم کی بے چاندی حضرت فاطمہ کی شادی وغیرہ

ایک کہہ رہی ہوشہ فاسم کیسا بھلا رچایا تھا
کیا سائنس نہی بحس وہ حس بہر پہاڑے کو تو آیا تھا
لگ گئی چپ ہے ایسا ایسی اتنی ہی کیا لایا تھا
تہ بولے ہے اسدک تیرے ہاتھ کی مہندی لگائی ہوئی

کوئی کسی ملت میں بارو ایسا ستم بھی کرتا ہے
سب سے بہتر 'نور الدین علی' کا لچاری سے مرنا ہے
دل نہ چاہے حیلے کو پر موت پہ جی کو دھرتا ہے
کہا سکتے تھے شامی کو فی حق سے اسی ہوائی ہوئی

بہن بھائی بھتیجیوں کا ٹھکانا مہر سب کو آیا جی سے جا نا
کسو کا من ہے تیزوں کا نہا کسو کا سر ہوا ہے چار پارا
ملک نولے عجب چوڑ بچھائی سہکتے ہیں چال بھری کچھ نہ آئی
امام دیں لے حلقہ باری لگائی مولا لیکن نہ اپنے جی کو ہارا

جہان تاریک ہے بھتے بھتیجے مر گئے سارے
زمین ایک ایک گن کر دھنوں لے جان سے مارے
جفا نہیں سہتے سہتے باز ماندہ شاہ کے ہارے
چراغ اک لہم کشتہ سا ہے باقی سو بھی مہارے

بھائی بھتیجے آگئے تیرے ستم تلے حلقہ دکھا گیا شہ مظلوم کے گلے
ہر چلک سر ہے لیڈہ پر، حور شہید سا ولے تاریک ہے زمین و زمان و امیہا

رحمت امام کے متعلق ایک پورا موئکہ ہے جس میں بھائی کی ہون سے
جدائی کا مضمون بہت مؤثر انداز سے بالادھا ہے

سانہ والا نہ کوئی ہوئے رہوں میر صد حیف
ہن حریفوں کے نہ حسانہ ہے سارا لے کھپ
پھر جو بارو ہے وہ سب ہیں عاف حدت و سیف
قاسم اکبر کے تئیں کہا گئی دلاوار ہیں

اپنی حالت یہاں کرنے کے بعد ہائی مائندوں کے متعلق دیکھیں بھی رحمت
کا چر ہیں اور میر کے یہاں ان کا یہاں کافی دردناک ہے۔ اختصار کے حوال سے ہم
یہاں صرف حضرت عابد اور حنان سکینہ کے متعلق حصوں کا ایک ایک بند نقل
کریے ہیں

ایک نو پے آئے دھنکی ہے نہایت ہے حقیق
دوسرے حاتمے رہے؟ سب حور و پھر
تیسرے ہرگ پندر سہمت کرے گی دلکھ
بار ہی قائلے کا آزار پہ آزار ہیں

جس گہری خان مری ٹی سے جدا ہو رہی
دن کی ہو جائے گی شب، تیرہ ہوا ہوئے گی
دروہی ہرہی سے حشر بہا ہو وہ گی
اس دہامت میں سکینہ سے حوردار ہوں

ایک روایت میں یہ نظم کہی ہے کہ تمام رحمت کے لئے امام حسین نے یہ
صورت پیش کی کہ وہ عرب چہر کر کسی اور عارف نکل جائیں۔ عمر ابن سعد
اس پر راہی نہ ہوا۔ اُس جگہ ایک عیسائی بھی موجود تھا۔ اس نے ان لوگوں
کو قائل کیا کہ ان کا یہ عمل انتہائی ظالمانہ ہے اور انہیں یہ کہہ کر غیور دلائی
کہ عیسائی دو حریسی کی بھی اہانت نہیں گوارا کر سکتے۔ تم آخر کیسے مسلمان
ہو کہ محمد کے نواسے کے ساتھ نہ بدسلوکی کر رہے ہو۔ اسی مضمون سے ملتا جلتا
سودا کا بھی ایک موئکہ ہے جو اس طرح شروع ہوتا ہے

میں ایک نصرائی سے یہ آرزو بادا
پوچھا کہ مسلمان ہے یہ بولا وہ نصرانی
عیسیٰ کے نواسے کو دن بھن کے ڈرہالی
کرتے تو وہاں پہنچتا دعوائے مسلمانہ

(1) VEDIC SECTION

A PASSAGE IN THE KAUSITAKIBRĀHMANOPANISAD (1.2.6)-SOME SUGGESTIONS AS TO THE PROPER READINGS AND A CLUE TO ITS IMPORT

(PROF. SIVAPRASAD BHATTACHARYA, CALCUTTA)

Thanks to the uninterrupted tradition amongst teachers and scholars and to the achievements of philosophers of the Vedānta system, the major Vedic Upanisads (including the Svetāśvatara) present to us a standardised text, though there is no end to the doubts and disputes as to their interpretation. It is a pity that the *Kau Br Up*, specially in its first chapter, known significantly as the *Paryanlavidyā* the most remarkable and, according to some scholars, the earliest stratum of the work, bristles us into textual difficulties which appear to be insoluble in some cases at least. Sections 2.6 of this chapter dealing on the path and experiences of the Spirit after death, referred to as the Pilgrim's Progress by Prof. Belvalkar because of its symbolism, introduce us to one of the knottiest, if not the knottiest passage in the Up literature. So far as indigenous scholarship of pre-modern days is concerned, the difficulties originating from bad transcription encouraging wild guesses in emendation (for there are no limits to this, as this does not relate to the Samhitās and the rigour of pāṭyāyana exactitude is not operative here) and in interpretation of scholars like Śaṅkara and Ananda have made confusion worse confounded. The labours of certain gifted scholars extending over the last fifty years have not taken us nearer solution, though they have been by no means inconsiderable. The discovery of the *Jaiminiyabrāhmaṇa* and of the *Jaiminiyopanisaḍbrāhmaṇa* has thrown much welcome light, in as much as there is much matter common in them with the text of the *Kau Br Up* and we can never be sufficiently thankful to Caland and more particularly to Oertel for this. The attempts at restoration of and the translation of this portion by Prof. Belvalkar (more than 25 years ago) and the recent edition (Paris, 1949) by Prof. Louis Renou have served to shake off the indifference and complacency of scholars that have looked upon the *Kau* as a mere repository of the age worn doctrines of the Chāṇḍī and the *Br Ār* and look down upon this section as a mere fanciful curio of materials not synthetically connected with the creeds and commitments of older thought (as is the case e.g. in the *Nār Up* तस्यैव विदुषो यज्ञस्यात्मा यजमान श्रद्धा पत्नी पतङ्गा अजरासर्ममग्निहोत्रं सत्रं सूर्याचन्द्रमखौर्नहिमानौ ब्राह्मणौ विद्वानभिजयति.)

The passage readily divides itself into two well defined parts of which the first (1.2) inextricably connected with the doctrines of Karma and of Transmigration of the Soul, the Upanisadic view of the two paths pītṛyāna and devayāna as adumbrated in the *Mundaka*, *Chāṇḍī* and *Br Ār*, has in its manner of presentation in the beginning and in the sequel

سمجھتا ہے۔ مگر اگرچہ اپنے والد کے پہلے لوگ نہ تھے، لیکن اپنی والدہ کے پہلے لوگ تھے۔ اس لئے شروع شروع میں ان کی مایہ نازوں میں کوئی کمی نہیں ہوتی۔ پہلے تو بڑے بھائی کی موجودگی ایک طرف باپ اور دوسرے گھروالوں کو ان کی طرف اپنا متوجہ ہونے کا موقع نہیں دیتی تھی دوسری طرف ماں کی محبت میں ایک اور حصہ دار ان کا چھوٹا بھائی پیدا ہو گیا اور ماں کی محبت جو صرف ان کے لئے مخصوص تھی، وہ مواد کی طرف منہ موڑ گئی۔ ایسی حالت میں بہت لمبے عرصے تک ان کے دماغ میں اپنی اہمیت کا جو احساس پیدا ہو گیا تھا وہ اس قسم کے صدمہ بچوں کی طرح زیادہ بڑھ کر رہتا اور کھل کود میں ملنا ہو جاتا لیکن ان کے والد سے سہولت رکھنے والے سید امین اللہ کے پاس انہیں اپنے اس جذبے کی تسکین کا سامان ملا۔ ایک گھر میں رہتے ہی تھے یہ انہوں کے پاس رہنے لگے۔ سید امین اللہ ان کی مایہ نازیاں کرتے، اپنے لوگ کی طرح عزیز رکھتے اور تعلیم دیتے تھے۔ ذکر میں لکھتے ہیں

”اصحٰ از حود حدایم نہی کرد و با ناز و نعم می پرورم“

”اس حالت میں میں حق شعور کو پہنچا ہے۔ سید امین اللہ کی رحمت کے بعد ان کی نازک مزاحمتوں کا جو سہارا ہوتا اس کا چھٹکا وہ پوری طرح محسوس بھی نہ کر پائے تھے کہ ان کے والد کا بھی انتقال ہو گیا اور ناز پروردہ وہ عمر میں پر مصائب اور پریشانیاں کا رونا ہو گیا۔ بڑے بھائی باپ کی کل جائیداد میں سو کتابیں، لیمے، کر الگ ہو گئے اور انہیں کتابوں سے پرآستہ کھڑ کوئی حصہ نہیں دیا۔ ان میں سے دو روپیہ جو باپ پر فرض تھے ان کی ادائیگی بھی اسی اقلے پر عائد ہوئی۔ جو لوگ اب تک میر سے بڑے تھاک یہ ملے تھے، ان کی ہر طرح عزت اور جاطر کرتے تھے اب غداروں چرالے لگے۔ انہیں ایسا محسوس ہونے لگا جیسے ساری دنیا ان کی دشمن ہو گئی ہے۔ ان کی جو قدر، منزلت تھی وہ ان کے وصف اضافی کی وجہ سے تھی۔ ان کی کوئی قدر نہیں کرنا تھا۔ اس احساس سے ان کی بیعت کھائی ہوئی شخصیت، سید امین اللہ کے لاف پیار سے اپنی نظر میں پہلے ہی سے بہت اہم ہو گئی تھی۔ اہم تر ہو گئی۔ اہل وطن کی ناعدوی اور بدخلقی کے شافی ہو کر وہ دھلی آ گئے۔ وہاں سرپرستی بھی ہوئی، نذرانی بھی جس نے انہیں حود پسند بنادیا۔ جیسے جیسے ان کی مشق سکھن بڑھی لوگوں کے دلوں میں ان کی جگہ ہوتی گئی۔ امرا انہیں اپنے مشوروں میں شریک رکھتے، سیاسی گتھوں کے سانچے میں ان کا حصہ ہوتا، ان کی شاعری کی سب تعظیم کرتے لیکن ان کے دماغ میں اپنی ناعدوی کی چوٹ اور اپنی اہمیت کا جو احساس تھا اس کی تسکین اس سے نہیں ہوتی تھی۔ اپنے کم از کم اور دوسروں کو سانس بچھو بلانا، آصف الدولہ کو حاضر میں نہ لانا، چوہدری کے دربار سے گھر پر حاکمیت پالنے سے بھر جانا، راستے میں ہاتھوں کو مارنے سے

انکار کو دینا، حاکمیت کی مظاہم کے لئے کہتا نہ ہوتا، ایسے کئی واقعات ہیں جو واضح طور پر اسے دھن کا پتہ دیتے ہیں جو -تواریں (normal) نہیں، جسے عروقت یہ احساس کھائے جاتا ہے کہ لوگ اس کی توہیں کرنے، اس کی اگھوس کہتا ہے اور اس کا مرتبہ گرانے کے درپے رہتے ہیں۔ ان کے لئے دنیا میں اس سے اہم ایسی شخصیت ہے سب سے بڑا ایسا ام ہے۔ گہرے طور پر خود نگر (self centred) ہیں کر انہوں نے (عمر کے آخری حصے میں خصوصاً) اپنے ارد گرد ایسی ہیڈلی دنیا بنالی جس میں سب کچھ ان کی دات تھی۔ اسی لئے انہی مذہبی حدبات کے بارخون جب مہر امام حسین کے عم میں آئے و قالہ کرتے ہیں تو ان کے بھان میں وہ لہزی، وہ کسک، وہ دشکریٹ نہیں پیدا ہوتی جو ان کی عربوں میں ہے

اس کا نہ مطالب نکالنا صحیح نہیں ہوگا کہ مہر کے مرتبوں میں درن و اثر کا فقدان ہے۔ ان کے معاصرین کا کلام بظاہر میں دکھانے کے بعد بڑی آسانی سے یہ فیصلہ کیا جاسکتا ہے کہ ان کے مرتبہ ان کی غزلوں سے دشکریٹ اور عم لہزی میں کم ہوں تو ہوں دوسروں کے مقابلے میں سمت نا کتہ نہیں۔ دیکھئے

مہاں مسکین

جفا کے دشمن میں جس دم گیا حسین عرب
اور اسی کا نام ملک نے رکھا حسین عرب
چنگل میں ہا پسر و اتربا حسین عرب
شہد ہوئے کو اترا رہا حسین عرب

فضا نے اس سے کہا ماطہ کے ہاتھ آ
یہ دشمن مہا ہے تعہ بن اسے نو آ کے ہما
زمین نے تعہ کو بلایا ہے اس میں آ کے ہما
اور اپنا نام تو اس میں رکھا حسین عرب

اجل نے اس کو کہا ماطہ کے درمہ دار
تمہارا مہرا ستاوں برس کا تھا افراد
فراد ہوچکا، اب کھاؤ حنجر و بلوار
کو اجل کے حوالے ہوا حسین عرب

جب آ کرہا میں وہ گردش کی ماری بہر فاطمہ کی علی کی پواری
گلو بادشاہی ' لقا شہر یاری چلی شام کو تہن ہوئے بچاری

ناک کو معاصیاب کیا گئے ستمگر نکتہ کچھ بھی ہے شرم اے ہیرا احو
لیوب کو دمرائ کیا ظلم سو کر اٹھ مہرے وارث کئی ایک باری

سناؤں سو کیا آگے ہم کی کہاسی کہ دل عو گیا شرم سے پالی پالی
میں دکھ کی تو کچھ باب کہہ کر معنائی زبان قلم بند لکھنے سے ہاری

ہاں ان کے معاصرین میں مرثیہ سودا کے مرثیہ ایسے ہیں جو مجموعی حیثیت سے ان سے بہتر ہیں - ناظر کے علاوہ ان کے چہروں اور چانگ و پھوٹ کے مناظر زیادہ کامیاب ہیں - ساتھ ہی ساتھ سودا اپنے مرثیوں میں ان کے ایسے گوشے نکالتے ہیں کہ مجموعی حیثیت سے انہیں مہر سے بہتر مرثیہ کو ماننا پڑے گا - ان دونوں استادوں کا ایک ایک مرثیہ ایک ہی زمین میں ہے

سودا بدن میں رحم ستم زن میں جب اٹھائے حسوں
مہر مہر یہ قصہ چانکا کر بلاے حسوں

دونوں کے اعتبار سے ان دونوں میں مہر کا مرثیہ سودا سے بہتر ہے - اس کی ایک وجہ تو یہ ہے کہ مہر نے سودا کا مرثیہ سامنے رکھ کر مرثیہ لکھا ہے اور خود ہی اس کا اعتراف بھی کیا ہے¹ - دوسرے یہ کہ مہر بھی قادر الکلام شاعر ہیں - مجموعی حیثیت سے سودا کے مرثیوں کے بہتر ہونے کے یہ معنی تو نہیں ہیں کہ ان کا ہر مرثیہ مہر کے ہر مرثیہ سے بہتر ہے -

مہر نے مرثیوں میں اپنے زمانے کے رسوم اور معاشرت کے عناصر بھی داخل کیے ہیں - ان کے مطالعہ سے اس زمانے کی عزاداری کے متعلق بہت سی ایسی باتیں معلوم ہوتی ہیں جو اب غالباً متروک ہو گئی ہیں مثلاً بوجھ و ماتم میں جس طرح آج کل حسین حسین، حسین امام حسین خلید، حسن حسین،

۱ رضا ڈبیری، رام پور کے دستخط میں یہ عبارت ملتی ہے "یہ غلط مرزا رفیع گیلانی"۔

یا حسین شاہ حسود کی مدائیں لگائی جانی ہیں اسی طرح اُس ویت
 ”ہے دوست“ ہے دوست“ کی مدائیں لگالے کا رواج ہی تھا - معصوم میں لوگ
 سیاہ کپڑے کی کلفت پہنا کرتے تھے اور اظہارِ غم میں رعل اور لوہے کی دوسری
 چھڑوں کو گرم کر کے داغ لیا کرتے تھے - ان کا مرثیہ

معصوم کا دلا ہے پھر کر ہلال دیامت رہیں گے دلوں پر ملال

دیہات سے اس عہد کی عرا داری اور معصوم میں لوگوں کا شمع بہت کچھ
 نگاہوں میں آجاتا ہے -

ان کے بعض مرثیہ ایسے ہیں جن سے یہ پتہ چلتا ہے کہ وہ امام کے ساتھ
 پڑھنے کے لئے لکھے گئے ہیں۔ ان کی ہتھکڑیوں سے پڑائی طرح کی سیلہ زمی کے
 آہنگ اور اتار چڑھاؤ کا صاف اندازہ ہوتا ہے اور ان میں معصوم شاہی وضع کے
 ماموں کی صف آجانی ہے حوش علیحدہ میں سیلہ زمی میں مصروف ہیں

امت بھی بنی کی کہ یہ کفار حسینا

دیکھ سے نرے کلام یا امام یا حسین

- چاروں طرف ہے شور و معان وا مصیبتا

- کیا محسوس تھا اس روز سفر ہائے حسینا

چہلم ہے اے مجھیں اُسی شاہِ نیر سرا کا

حضرت قاسم کی شادی اردو مرثیہ گوئیوں کا خاص موضوع رہی ہے۔
 مرزا اور سندن کے بعد سوندا و مہ نے بھی اسی میں بہت سے پہلو دکالے ہیں۔
 مہر نے اپنے مرثیوں میں کچھ اسی شادی یا نکاحِ حوزے کی طرف اشارے
 کیے ہیں اور ایک مرثیہ ”قاسم کی شادی اسی میں رچائی“ تو اسی سے
 شروع ہی کیا ہے جس میں ہندوستانی شادی کے رسوم، برات، لکڑی دھواں
 آرسی، مصحف، آتش باری، معجز، ٹیگ وغیرہ کے ذکر سے مرثیہ میں درد پیدا
 کیا ہے

مہر ہی رہاں اب سے تہیۂ پزلے دو ہو برس پہلے کی رہاں ہے۔ آج اردو
 ارتقا کے بہت سے مدارج طے کر کے نکھر گئی ہے۔ اظہار کے طریقے بدل گئے ہیں۔

لیکن اس وقت ایسے بہت سے لفظ اور متاورے مستعمل تھے جو اب ہندل گئے ہیں یا سرورگ ہو گئے ہیں اور ایک عام پڑھنے والے کو اس وقت کی عبارتیں یا مالنوس معلوم ہوتی ہیں۔ ان لسانی تعبیرات کے متعلق ہم یہاں مختصر سی پروفیسر سہن مسعود حسن (شہوی ام۔ اے کے دیباچہ حواہر ستن (جلد دوم) کا ایک انگھاس پیش کرتے ہیں جو مہر کے کلام پر بھی صادی آتا ہے

”اب جن حالتوں میں افعال متعدی کے لئے علامت فاعل نے کا لانا ضروری ہے اُس عہد میں ضمیر متکلم کے ساتھ ضروری نہ تھا مثلاً میں کہا، میں کھا، میں سنا وغیرہ نے تکلف لاتے تھے۔ فعل حال کے صیغے ہمالے کے لئے اب ماضی زمانائی کے صیغوں پر ”ہے“ کا اضافہ کرتے ہیں۔ اُسی عہد میں اُس صیغے کے لئے مضارع کے صیغوں پر ’ہے‘ وغیرہ بڑھائے تھے اور آتا ہے کہتے ہیں، پوچھتے ہو، مارا ہوں کی جگہ آئے ہے کہیں ہیں، پوچھو ہو، مازوں ہوں بولتے تھے۔ اُسی طرح کہتا ہا، سلگتا ہوا کی جگہ کہہ تھا، سنے ہوا کہتے تھے۔ جمع کی حالت میں مؤنث نملوں کے ماضی کے صیغوں میں آخری ہوں سے پہلے ایک الف بڑھاتے تھے اور حال کے صیغوں میں فعل اصلی کی آخری ”ی“ کے بعد الف ہوں بڑھاتے تھے اور آئیں، چلیں، دیکھیں کی جگہ آئیاں، چلیاں، دیکھیاں اور آئی ہیں، چلی ہیں، دیکھی ہیں کہ حکہ آئیاں ہیں، چلیاں ہیں، دیکھیاں ہیں بولتے تھے۔ جب مؤنث اسم جمع کی حالت میں موصوف ہونا تھا تو اس کی صفت بھی کبھی کبھی جمع لاتے تھے اور صفت کی جمع ہمالے کے لئے واحد کے آخر میں الف ہوں بڑھاتے تھے مثلاً کڑیاں ساتیں، ہاریاں پڑیاں، ”کو“ کے متصل پر ”کم نہیں“ ہو اب تک لوگوں کی زبان پر ہے لیکن ’نک‘ کی جگہ ’نکیں‘ کا استعمال اس دور کے لئے مخصوص تھا۔ مثلاً کب نہیں، یہاں نہیں۔ کبھی کبھی ’نک‘ کی حکہ لگ بھی لاتے تھے مثلاً کب لگ۔ جن حروف معمولی کے آخر میں اب ’و‘ یا ’ی‘ ہے ان کے آخر میں اکثر ہوں ملے

بھی لاتے تھے مثلاً 'کو' 'سو' 'نے' سے کی جگہ 'کوں' 'سوں' 'میں' 'میں' بولتے تھے۔ ضمیر حاصر 'ہو' کی جگہ 'توں' اور کبھی کبھی 'میں' بھی استعمال کرتے تھے۔ بعض لفظوں کے دو تلفظ رائج تھے مثلاً 'ادھر' 'ادھر' 'ادھر' 'ادھر' 'کدھر' 'کہو' 'جگہ' 'لگا' 'بھگنا' 'پھٹنا' 'مٹی' 'پھر' 'کو' 'اینہر' 'اونہر' 'دینہر' 'کدینہر' 'لوہو' 'حاکہ' 'لاگا' 'باہلا' 'پھاٹنا' 'ماتی' 'پھو' بھی کہتے تھے۔ بعض لفظوں کے تلفظ میں صرف درازا اعراب کا فرق تھا مثلاً 'ہلنا' 'گھسنا' اُس زمانے میں 'ہلنا' اور 'گھسنا' تھے۔ بعض لفظوں کے استعمال میں اور طرح کا پہورا سا مں تھا مثلاً 'ان کو' 'حق کے' کی جگہ 'میں کو' 'حقوں کے' اور 'مڑے' 'مڑے' کی جگہ 'مکھ' 'دھبہ' بھی بولتے تھے۔ 'حق' کا صلتہ 'تس' اور 'دھر' کا 'دھر' رائج تھا 'اب اس کی جگہ 'اس' اور 'ادھر' لاتے تھے۔ 'کسو' 'کہو' 'جوں' 'سہیں' تو اب کسی کبھی 'جی' 'جوں' سے ہو گئے تھے۔ 'اس نے' 'حق نے' کی جگہ اُس زمانے میں 'ان نے' 'حق نے' بولتے تھے لفظوں کی مذکور و تادیث میں بھی کہیں کہیں اختلاف تھا مثلاً 'مرا' کو 'مورٹ' اور 'حلق' کو 'مڈر' بولتے تھے۔

اب تک جن لفظوں کا ذکر کیا تھا وہ پہلے پہلے کے ساتھ اب ہی بولے جاتے ہیں۔ ان کے علاوہ اس دور میں ایسے الفاظ اور محاورے کثیر تعداد میں رائج تھے جن کو بالکل منورگ ہو گئے اور ان کی جگہ نئے لفظوں نے لے لی۔ مثال کے طور پر اس طرح کے چند لفظ یہاں لکھے جاتے ہیں۔ 'دداں' (آخر) 'بستار' (پھیلاؤ) 'نک' (روا) 'دست' (ہدایت) 'نک' (دراز) 'بچن' (قول) 'زور' (حبوب) 'کے' (کے پاس) 'کے' (بچ) 'موندنا' (ہلنا کرنا)۔

پھر کے کلام میں یوں تو ہمیت سے ہندی لفظ ایسے مروج ہیں جن اس زمانے کی تحریروں میں عام طور پر استعمال نہیں ہوتے لیکن ان کے مرثیوں میں

ایسے الفاظ کی تعداد اور زیادہ ہے - 'اور' 'اچھ' 'بسرنا' 'بسا رہا' 'دوس' 'باجا' 'پاب' 'بھور' وغیرہ اس کی مثالیں ہیں

میر کے مرثیوں کا مطالعہ کرتے وقت ایسے یا ان کے معاصرین کا کلام سامنے رکھ کر ان سے موازنہ کرنا ویسی ہی غلطی ہوگی جیسے کسی بچے کی کسی خواں سے دور آزمائی کرنا - ان کے صحیح مرثیہ کا اندازہ ان کے معاصرین اور پیش روؤں کے مرثیوں کے پس منظر ہی میں ہو سکتا ہے اور حسب ان کے ماحول، حالات اور معاشرانہ تعلقات کے ساتھ ہم ان کے مرثیہ دیکھتے ہیں تو وہ ہمیں اپنے عہد کے کامیاب مرثیہ گو نظر آتے ہیں - یہ مرثیہ ان کی عزتوں کے مقابلے میں کم درجہ سہی لیکن اردو مرثیہ کی تاریخ میں ان کا درجہ واضح 'اہم اور ممتاز' ہے اور اس کے اردم میں ان کی خدمات فراموش نہیں کی جا سکتیں -

(55) غالب کی سیرت کے متعلق کچھ نیا مواد

از

حواجہ احمد فاروقی

دہلی کالج

دہلی یونیورسٹی، دہلی

غالب کی سیرت کے متعلق بہت کچھ لکھا جا چکا ہے۔ ایک گروہ نے اس میں دلی کا درجہ اور ان میں وہ تمام صفات قدسی تھوڑے تھوڑے کر دکالی ہیں جو عام طور پر ایک معمولی گوشہ نشین دوست کے انساں میں نہیں پائی جاتیں۔ مولانا عبدالحق کو بھی غالب اسی وجہ سے پسند ہے کہ وہ حمد و نعت لکھنے والا اور توحید و نبوت کے مسلک کو سو سو طرح سے بھام کرنے والا ہے۔ بعض نے اسے حد درجہ کی ارباب تہذیب قرار دیا ہے اور کوئی برائی ایسی نہیں ہے جو اس سے منسوب نہ کی ہو۔ ضرور ہے کہ غالب کی سیرت کے متعلق مطبوعہ اور غیر مطبوعہ مواد کو یکجا کر کے ایک مکمل تصویر سامنے لائی جائے جس میں عقیدت اور تعصب کی رنگ آمیزی نہ ہو۔

اس موقع پر تمام مطبوعہ مواد کا احاطہ کرنا ہمارے دائرہ بحث سے خارج ہے لیکن غالب کی سیرت کے بعض مسلک شکن پہلوؤں کو واضح کرنے کے لئے جس کا تعلق نئے اور غیر مطبوعہ مواد سے ہے، ہم چند مطالب کی طرف چشم سناں سے اشارہ کریں گے تا کہ اس تہذیب آئندہ بحث کے سبب سے آسانی ہو جائے۔

غالب کے خطوط اور کلام کا مطالعہ کرنے سے معلوم ہوتا ہے کہ وہ مہربان ہوش و خود غی، دیواندار آدمی تھے۔ شیخ سہلی کی طرح ان میں ایک قسم کی ہوشمندی اور دیوبند پروری دیکھی جاتی تھی۔ مرزا کی شخصیت میں جو چیزیں غیر معمولی کشش اور بااثر ہوتی تھیں، وہ بھی ان کی بھرپور اور اس پر بھرپور تھی۔ وہ حق گو تھے۔

خیر آدم دارم، آدم زندہ ام

غالب نہایت متواضع، حلیق، منساز، نہ تعصب، اور زندہ دل آدمی تھے۔ ان کے حالات میں بعض ایسی باتیں پائی جاتی ہیں جو ان کے احق

(1) VEDIC SECTION

A PASSAGE IN THE KAUSITAKIBRĀHMANOPANISAD (1.2.6)-SOME SUGGESTIONS AS TO THE PROPER READINGS AND A CLUE TO ITS IMPORT

(PROF. SIVAPRASAD BHATTACHARYA, CALCUTTA)

Thanks to the uninterrupted tradition amongst teachers and scholars and to the achievements of philosophers of the Vedānta system, the major Vedic Upanisads (including the Svetāśvatara) present to us a standardised text, though there is no end to the doubts and disputes as to their interpretation. It is a pity that the *Kau Br Up*, specially in its first chapter, known significantly as the *Paryanlavidyā* the most remarkable and, according to some scholars, the earliest stratum of the work, bristles us into textual difficulties which appear to be insoluble in some cases at least. Sections 2.6 of this chapter dealing on the path and experiences of the Spirit after death, referred to as the Pilgrim's Progress by Prof. Belvalkar because of its symbolism, introduce us to one of the knottiest, if not the knottiest passage in the Up literature. So far as indigenous scholarship of pre-modern days is concerned, the difficulties originating from bad transcription encouraging wild guesses in emendation (for there are no limits to this, as this does not relate to the Samhitās and the rigour of pāṭyāyana exactitude is not operative here) and in interpretation of scholars like Śaṅkara and Ananda have made confusion worse confounded. The labours of certain gifted scholars extending over the last fifty years have not taken us nearer solution, though they have been by no means inconsiderable. The discovery of the *Jaiminiyabrāhmaṇa* and of the *Jaiminiyopanisaḍbrāhmaṇa* has thrown much welcome light, in as much as there is much matter common in them with the text of the *Kau Br Up* and we can never be sufficiently thankful to Caland and more particularly to Oertel for this. The attempts at restoration of and the translation of this portion by Prof. Belvalkar (more than 25 years ago) and the recent edition (Paris, 1949) by Prof. Louis Renou have served to shake off the indifference and complacency of scholars that have looked upon the *Kau* as a mere repository of the age worn doctrines of the Chāṇḍī and the *Br Ār* and look down upon this section as a mere fanciful curio of materials not synthetically connected with the creeds and commitments of older thought (as is the case e.g. in the *Nār Up* तस्यैव विदुषो यज्ञस्यात्मा यजमान श्रद्धा पत्नी पतङ्गा अजरासर्मभिर्नहो न सत्र सूर्याचन्द्रमसोर्नहिमानौ ब्राह्मणौ विद्वानभिजयति.)

The passage readily divides itself into two well defined parts of which the first (I.2) inextricably connected with the doctrines of Karma and of Transmigration of the Soul, the Upanisadic view of the two paths pītṛyāna and devayāna as adumbrated in the *Mundaka*, *Chāṇḍī* and *Br Ār*, has in its manner of presentation in the beginning and in the sequel

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عالم نے کھول کر یہ مہیں لکھا کے اس وقت تک کچھ نقد نہیں ملا۔ لیکن کلباہتا وہ اس سے انکار کرتے ہیں حالانکہ ۳۰ اکتوبر کو ایک ہزار روپے مل چکے تھے اور دفعہ کے نام یہ خط ۲۸ نومبر ۱۸۶۵ کا لکھا ہوا ہے۔ (مکاتیب غالب ص ۱۶۱)

اس سے معلوم ہوتا ہے کہ مرزا بعض مواقع پر دوسری کے پرنس میں بھی دیہانداری کے نائل تھے اور اپنے اصرار کی حفاظت پوری شدت سے کرتے تھے۔

(۵) مرزا عالم اور قتیل کی دشمنی کی ابتدا یہ بھی کے جس سے مرزا قتیل کا بھائی بن چکے تھے۔ اس کے دشمن ہو جائے تھے۔ ناسخ نے لکھا کے آپ دکن چلے جائے۔ وہاں چند لعل شعر و سخن کے بڑے دلدادہ ہیں۔ موحوالہ کر قتیل کے شاگرد تھے اسلئے ناسخ کو لکھتے ہیں

”چند لعل زمرہ مارا چہ داند ر ہنگام مارا کے دریافت اُن کہ دربار میں قتیل را باستانی گوید۔ عالم را چہ می کند۔ و آنکہ در اردو نصیر راسخاں ناسخ را چہ می کند۔ و حد عمرش از ہشتاد متجاوز است۔ تا باو می رسم او بہم می رسد“

مکتوبات غالب ص ۱۰۲

عالم کو مولوی غلام امام شہید سے بھی یہ ہی پتہ تھا کے وہ قتیل کے شاگرد تھے۔ پھر اس سے بھی کچھ حوش نہ تھے کے وہ ۳۰ روپیہ ماہوار کے نوکر ہو گئے تھے۔ ایک خط میں لکھتے ہیں

”اب سنا ہوں کہ مولوی غلام امام شہید شاگرد قتیل وہاں (یعنی دکن میں) کوس ابا و لاغیری بکھا رہے ہیں اور سخن دانشوں کو اپنا زور طبع دکھا رہے ہیں۔۔۔۔۔ ایک شخص مجھے سے کہتا تھا کے مختار الملک نے منہ لہ لگایا مگر معنی الدولہ نے چار سو روپے مہلتہ سرکار خطاب عالی سے کر دیا ہے“

(اردوے معلوق ص ۳۷۸)

ایک دوسرے خط میں لکھتے ہیں

”مولوی غلام صوف خان نے حیر متخلص خالص الاصل ہیں۔ ہرگز ان کو مدعی سے اندک نہیں۔ البتہ اس کو حوش و حادے ہیں۔ اور کبھی نہ ہوگا کہ وہ میرا مقابلہ کریں۔۔۔۔۔۔ باطل است اُن چہ مدعی گویند۔ مدعی اپنے دم میں مجھے کو اپنا ہم فتنہ کر چکا ہے۔“

اس حصہ میں مدعی سے مراد مولوی عظیم امام شہید ہیں۔ وہی شہید جس کو کلیات پڑھیں ”بلند گل والاشان معذور مکرّم و مطاع معظم“ لکھا ہے۔

(کلیات پڑھ ص ۵۷)

یہ بھی واضح رہے کہ حواجہ عظیم مروت بے حجب شہید کے بڑے معتقد تھے اور ان کو ”حقان سرور آراء کشورستان لکھنؤی“ سمجھتے تھے۔ انہوں نے دیوان شہید کو مرتب کر کے اس کا دیباچہ بھی لکھا ہے۔ فرماتے ہیں

ملکہ مہرِ شوہی دیکھیے۔ یوسف کو آکھائے دکھاناہوں۔ حور شہید کو روشانی کی حکایت سلانا ہوں۔ گلزار میں بہول لیختا ہوں۔ حنن میں مشک تحفہ پہنچاتا ہوں۔ علی حضرت کا دیوان مرتب کر کے آپ کے حضور میں پیش کرناہوں۔ (الشائے بے حجب ص ۳۹)

عالم کو بے حجب سے حصول مقاصد کی امید تھی۔ صاحبان انگریز کی آمدورست مددنی اور تعلقاتی کا حال ان سے ہونا رہتا تھا اسلئے وہ ان کو خاص حوشماندہ خط لکھتے تھے۔ جب بے حجب نے شہید اور عالم کے تعلقات کی با حوشکاری کا ذکر مرزا سے کیا تو انہوں نے (مرزا نے) انکار کر دیا اور لکھا کہ ”مولوی صاحب سے میری ایک ملاقات ہوئی تھی جب وہ دلی آئے تھے۔ . . . روز ملاقات سے اس دن تک کہ حضرت دکن روانہ ہوئے کوئی امر ایسا کہ باعث با حوشی کا ہو۔ دوسری میں نہیں آیا۔ . . .“

(۶) اس سے زیادہ قابل اعتراض عالم اور آرزوہ کے تعلقات ہیں جو اس مقالہ کا موضوع اجمالی ہیں۔

آرزوہ کا پائے علم و فضل اور بحایت و شرافت میں بہت بلند تھا۔ وہ مولانا فضل امام حنفی آبادی اور حضرت شاہ عبدالقادر کے شاگرد تھے اور مولوی فضل حق کے ہم سنی۔ حضرت شاہ عبدالعزیز نے ایک فارسی خط میں جو انہوں نے کاکتہ کے مولانا امین اللہ کے نام لکھا تھا، ان کا شمار دہلی کے ”فہرائے نامدار“ میں کیا تھا اور لکھا تھا کہ وہ سون عقلی و دقلی اور ادب اور اصول“ میں مہارت تام رکھتے ہیں۔

مولانا ابوالکلام آزاد نے لکھا ہے کہ آرزوہ کے دیوان حائے میں اہل علم کا مجتمع رہتا تھا اور اس کی حیثیت ایک اکیڈمی کی سی تھی۔ ان کا مذاق

سب سے بہت پاکیزہ تھا - اس سب سے کہ اس کا نہ تو دیوان ملتا ہے اور نہ تذکرہ
شہزادے ریختہ - لیکن حالی نے جو اقوال اُس سے منسوب کئے ہیں - اُن سے اُن کی
ممکنہ سلیقہ اور سب سے بہت پاکیزہ تھا - عالم نے بھی ایک قطعہ میں
اُن کی سب سے بڑی کا اعتراف کیا ہے

ہند را جوش بفسانہ سب در کہ بود
باد در جلوب شان مشک بشان از دم شان
موس و بھر و صہبائی و علوی و انگاہ
حسوتی اشرب و آرزو بود اعظم شان

عالم نے آرزو کی مدح میں ایک قصیدہ بھی لکھا ہے جو کلیات فارسی
میں موجود ہے چند اشعار یہ ہیں

ہا چہن ابدہ کہ پر گفتہ و دل حالی شد
حواحہ گر ابدہ گسار من مہودے زای من
آنکہ ہ یکنائی وے در من فرزانگی
متفق گر دید زای ہو علی ہا زای من
آنکہ چون حواہم ہمامش نامہ نامی ساحل
ہر نگار عقل حاصل کرم ہمای من
دل بدین وصل نہا ساید سب سے کوتہ کلید
آنکہ رنگ اوست ہوں در سب سے ہمتی من
صدر دین و دولت و صدر الصدور روزگار
مہر و مہر و مطاع و والی و مولی من
گویم و از لکھ چہاں در دل نہا ہراس
کہلک و قہصر و کھسرو و دارائی من
موتکش چون مرجع عامتہ ہائیم چہ بہشت
پرستہ دارن از سطر مہر ہمای من
عاجز چون در ثنائے دوست ہا رشک چہ کار
مہرور از حویض تاگیر عطار حالی من
حاک گویش خود ہند ابد در جذب سحر
سعدہ از ہر حرم نگاشت در سہمی من

شیفٹہ نے گلشن بے حار کے مسودہ میں آرزو کا ترجمہ شامل نہیں کیا تھا -
اس کو دیکھ کر مالاب نے شیفٹہ کو لکھا

”گھر نہ سفتی حاتمہ . در زنیف افس ہنگارش اشعار پرویں شمار
حضرت آرزو ار چه دوست هر چند دگر خدام برجیس مقام درحریدہ این من نہ
سزاوار شان فضیلت باشد لیکن اگر بہتلافی برط محتجب حرارتی بکار می رست -
گماھے مہبود - و در تلافی آن بہ پوزش مہار می اکتان“

(کلیات نثر پنج آہنگ ص ۱۰۶)

اس تحریر کا نتیجہ یہ ہوا کہ شیفٹہ نے یہ کمی پوری کر دی۔

پنج آہنگ میں ایک خط بھی آرزو کے نام ہے جس کا لب و لہجہ بہت
لہار مندانہ ہے قبلہ صاحب اگر این بندہ اندک شوق بسیار کو زود گستاخ
دیر پشیمان را حق ہدگی بہست از کھا کہ ہرین بے ہماعتی متوان بخشود...
(ص ۱۲۳-۱۲۴)

پنج آہنگ ہی میں ایک خطا شیفٹہ کے نام ہے جس میں ایک مشاعرہ کی
شرکت کا حال لکھا ہے - اس کے ضمن میں آرزو کا بڑی محنت اور عقیدت کے
ساتھ ذکر کیا ہے ۔

”دندار مستور مقام و صدراعظم مولوی محمد عبداللہ خان بہادر تلامی
رنج راہ کرد“ شیفٹہ ہی کو ایک دوسرے خط میں ایک اور مشاعرہ کا حال
لکھتے ہیں کہ حضرت آرزو اگرچہ دیر میں آئے لیکن انہوں نے آکر دل کو صفا اور
رہاں کو دوا بخشی اور میں نے گریستن کی رمیں۔ میں قصیدہ پڑھا - (پنج آہنگ
ص ۲۰۲) اسی خط میں لکھتے ہیں

از آمدن حضرت آرزو دل بہت بالید و رہاں رمرمہ دستوری یافت - حالی
کا بیان ہے کہ یہ قصیدہ پسند کیا گیا -

قدر کے الزام میں آرزو کو قید و بند کے مصائب جھیلنا پڑے بہت دن حرا ل
میں رہے - آخر جان بخشی کا حکم ہوا - مرزا مالاب ۱۸۶۲ع کے ایک خط میں
لکھتے ہیں

حضرت مولوی صدر الدین صاحب بہت دس حوالات میں رہے کورٹ میں مقدمہ پیش ہوا - روکڑیاں ہوئیں - آخر صاحبان کورٹ نے جاں بخشی کا حکم دیا موکری موکوت - حائذان ضما - ماچار حسہ و بناء حال لاہور گئے - ملائش کمشنر اور لفٹنٹ گورنر نے ار راہ برحم نصف حائذان واگداشت کی اب نصف حائذان پر فایض ہیں - اپنی حوالی میں رہتے ہیں - اگرچہ یہ بعد ان کے گزارے کو کافی ہے - اس واسطے کہ ایک آپ اور ایک ہی ہی - تیس چالیس روپہ مہلتے کی آمپلی - امام بخشی کی اولاد ان کی عورت ہے - اور وہ دس بارہ اسی ہیں - نزاع ہالی سے نہیں گذری - نصف پڑی لے بہت گھیر لیا ہے عشرہ لاملہ کے اواخر میں ہیں حدی سلامت رکھے بہت غنیمت رہیں -

اس سے بھی پہلے ۱۸۵۹ کے ایک خط میں معزوح کو لکھتے ہیں

”اہل اسلام میں سے صرف میں آدمی باقی ہیں میرٹھ میں مصطفیٰ جان سلطان حق میں مولوی صدر الدین“ ہلی ماڑوں میں سگ دینا موسوم بہ اسد - دیہوں فردود و معزود“ معزوم و معزوم - (حفاظت غالب ص ۲۵۸)

ایک اور خط میں معزوح ہی کو لکھتے ہیں

نظام الدین منلوں کہاں ؟ ذوق کہاں ؟ مومن جان کہاں - ایک آرزوہ سو خاموش - دوسرا غالب وہ بے خود و مدھوش - (حفاظت غالب ص ۲۶۸)

آرزوہ کا استعمال ۲۴ ربیع الاول ۱۲۸۵ ہجری یعنی ۱۶ جولائی ۱۸۶۸ء کو ہوا شمس الشعراء مولوی تلوار علی نے تاریخ و باب لکھی ہے

چو مولانا صدر الدین کہ در عصر	امام اعظم آخر زمان ہوں
رہے صدر الدین بیک متعبر	بعد و داد چون نوشیرواں ہوں
ہروز بدبختیہ کرد رحمت	کہ اس عالم نہ حاکم حاکم ہوں
دین الاول و بہت و چہارم	دفاع او سوے دارالعتقان ہوں
ظہور انیسویں اُن استاد دی ندر	پدر و ازہ ہمیشہ مہربان ہوں
چراغش بہت تاریخ و ادب	کدوں گفتم چراغ درجہاں ہوں

(ذکرہ علمائے ہند ص ۹۴)

آوردہ نے انتقال سے ایک دن پہلے نواب کلب علی حلقہ والی رام پور کو ایک خط لکھا ہے - جس کو ہم نام و کمال نقل کرتے ہیں اس کی وجہ یہ ہے کہ یہ خط غیر مطبوعہ ہے اور آئندہ بحث کو سمجھنے کے لئے ضروری ہے -

حاجہ مستطاب نواب صاحب مولی القاب حم المناصب کثیر المناصب معدن نقد و نوازش زبانیں ' استطہار بہار سندھ ملا عقیب کیشاں داماد عہدائیکم شکر الطاف والا مہتری طالب سے ابروں ہے - حق یہ ہے کہ آپ نے مہتری آخری عمر میں صحت سے ایسا سلوک کیا کہ اس کا عوض سوائے خداوند کریم کے بشر سے ہوا۔ حلقہ محال ہے - اللہ کریم آپ کو اپنی بارگاہ والا حلقہ سے دیں اور دنیا کے مدارج علیا عطا فرمائے - میں ایک عرصہ دراز سے مرض فانی میں مبتلا تھا - چنانچہ حجاب پر بھی تمام کھلیت روشن ہے - اب چند روز سے نپ اس شد سے ہونے لگی ہے کہ صحت کو زندگی سے دس ہے - ایک مہتری روحہ ^۱ ضعیفہ اور دوسرا حوالہ رادہ صحت احسان الرحمن حلقہ نام جس کو میں نے مرزبانہ درویش کیا ہے اور نہایت لٹیں اور سعادت مند اور نیک چلن ہے - اس دونوں کو آپ کے سپرد کئے جائیں - اگر ناگوار حلقہ عطا نہ ہو تو میرے بعد انکی جگہ کسی دوسرے دے دیں - یہ ایک نوع کا حسن سلوک میرے بعد بھی ہوگا -

سپریم دم بتو ماندہ حویلی را بودالی حساب کم و بیش را

شاید یہ مہترا آخری خط ہے - نواب اللہ والا کرام آپ کو عمر حنفی اور داناہی اظہار ملی اور اقبال سکندری عطا فرمائے - معروضہ پانچواں جولائی ۱۸۶۸ ع مطابق

اسلام آباد بہیم نام تھا - نواب صاحب کے نام دوسری میں عرضی بھی ہے جس میں انہوں نے آوردہ کے کتب خانہ کی مہرست بھیجی ہے اور لکھا ہے کہ انہوں نے ان کتابوں کو صدر کے بعد فراہم کیا تھا - نواب صاحب نے لادو بہیم کے دو سو روپے مقرر کر دیئے

پست و سوم دفعہ الاول ۱۲۸۵ شمسی ہمارے ساتھ متحد صدر الدین خان صدر الصدور
ساتھ دہلی

میر | متحد صدر الدین خان

دارالاشیاء سرکار رام پور سمر، دستر، محاصرہ خانہ ۲۵۶ دولت آشنائیاں -

۸۷ پر لکھا ہے بسیار ضرورت رو، پر پرسد

طرحہ اعلیٰ ہے کہ غالب نے آرزو کے انتقال کے بعد (حن سے زندگی گزار ان کے
بڑے اچھے مراسم رہے اور حن کو انہوں نے میز و معذور مطاع اور والی و مولا سب
بھی کیچڑ لکھا تھا) روات صاحب مرحوم کو جدا لکھا ہے جس میں مرحوم دوست
ی بیوہ کے کام میں رکاوٹ پیدا کرنے کی کوشش کی ہے اور انہی ضرورت کو مہراہم
دہشت کر کے ان کا کام ڈالنا چاہتا ہے - غالب کی سہرت کا یہ پہلو قابل اعتراض ہی
نہیں، عرب (انگریز) ہی ہے - نام وہ ہمارے مطبوعہ خط نقل کرتے ہیں

”حضرت ولی نعمت آیتہ رحمۃ اللہ علیہ سلام بہت دعا فرماتے ہیں - آج شہر
کے میں شہر ہے کہ حضرت امیر المسلمین نے مفتی صدر الدین مرحوم کی زوجہ کو
پانسی روپیہ مفتی جی کی تحفہ دینے کے واسطے رام پور سے بھیجے ہیں -
انہی کو ایسی دہشت ہے کہ مہرا سدا پر گور و کٹن نہ دے گا جس کے مرد
خلال اس پر کہا ہے حرعہ لطاف تہ بد از ما ہما حوالہ رسید - میں نے کل ایک
خط میرا میرا خان کو لکھا ہے - جدا جانے دے حضرت کی دعا سے گزرے گا مگر
س خط میں میں نے درجہ مفتی جی کا حال یہ لکھا ہے کہ وہ ٹولہ ہے اور
ساتھ روپے کراہی کے مکان اس کے دست میں ہیں امین الرحمن اس کا بہانہ ہے
مفتی جی کا کوئی نہیں -

اب اپنی حقیقت عرص کرتا ہوں - آخر عمر میں نہیں الٹاسوں ہے (کذا)
 آپ سے، ایک سو یہ کہ میں ہزار بارہ سو روپے کا فرض رکھتا ہوں - چاہتا ہوں کہ
 میری زندگی میں اندا ہو جائے دوسری الٹاس یہ کہ حسین علی خان کی شادی
 آپ کی بخشش خاص سے ہو جائے اور یہ سو روپے مہرہ جو مجھے ملتا ہے
 نام : اس کے ہیں حیات فراز پائے - یہ تو حواہشوں حواہ میری زندگی میں،
 حواہ میرے بعد ابرا پائیں

ہم سلامت رہو قیامت تک دواہ و عرو حاکہ در انزوں

روز شنبہ ۵ ربیع الثانی ۲۷ حر لائی سال حال

عروداشت دوست حواہ اسد اللہ

لکھنے پر ۲۷ جولائی ۱۸۶۸ ع ہے

دلوالہ شاہ، رام پور، راجستھ متعاط خانہ ۲۳۳۳ دوست آشنا نایاں

عالم کے بہادران میں زمانہ ہے - ۱۸۶۲ ع میں انہوں نے آردنہ کی آمدنی
 اسی روپے کے قریب لکھی ہے - ۱۸۳۸ ع وہ لکھی ہو گئی - چھ برس پہلے وہ
 حوشکالی سے بسر نہیں کرتے تھے - اب کناہنا وہ یہ کہتے ہیں کہ ان کا حادان
 آمدان کا مستحق نہیں ہے -

آردنہ اور عالم کے یہ دونوں خط غیر مطبوعہ ہیں - اس کے بعد کا ایک
 خط مکانیہ عالم میں موجود ہے - چونکہ اُس کا تعلق پہلے خط سے ہے اس لیے
 چند حیلے نقل کیے جاتے ہیں

تین الٹاسوں سابق (میں) پہنچی ہوئی تھیں - سو اب پہلے ہر حوردار
 دواہ مرزا خان کی تصویر سے اور پھر مظفر حسین خان بہادر کے خط سے ان
 حواہوں کے منظور و مقبول ہونے کی نوید پائی - ایشاء اللہ العزیز حسب ارشاد
 حمور اسی برس ۱۸۶۸ ع میں آمد رستخان یعنی کومر و دسمبر میں ملیرا قرض ہوئی

(1) VEDIC SECTION

A PASSAGE IN THE KAUSITAKIBRĀHMANOPANISAD (1.2.6)-SOME SUGGESTIONS AS TO THE PROPER READINGS AND A CLUE TO ITS IMPORT

(PROF. SIVAPRASAD BHATTACHARYA, CALCUTTA)

Thanks to the uninterrupted tradition amongst teachers and scholars and to the achievements of philosophers of the Vedānta system, the major Vedic Upanisads (including the Svetāśvatara) present to us a standardised text, though there is no end to the doubts and disputes as to their interpretation. It is a pity that the *Kau Br Up*, specially in its first chapter, known significantly as the *Paryanlavidyā* the most remarkable and, according to some scholars, the earliest stratum of the work, bristles us into textual difficulties which appear to be insoluble in some cases at least. Sections 2.6 of this chapter dealing on the path and experiences of the Spirit after death, referred to as the Pilgrim's Progress by Prof. Belvalkar because of its symbolism, introduce us to one of the knottiest, if not the knottiest passage in the Up literature. So far as indigenous scholarship of pre-modern days is concerned, the difficulties originating from bad transcription encouraging wild guesses in emendation (for there are no limits to this, as this does not relate to the Samhitās and the rigour of pāṭyāyana exactitude is not operative here) and in interpretation of scholars like Śaṅkaraānanda have made confusion worse confounded. The labours of certain gifted scholars extending over the last fifty years have not taken us nearer solution, though they have been by no means inconsiderable. The discovery of the *Jaiminiyabrāhmaṇa* and of the *Jaiminiyopanisaḍbrāhmaṇa* has thrown much welcome light, in as much as there is much matter common in them with the text of the *Kau Br Up* and we can never be sufficiently thankful to Caland and more particularly to Oertel for this. The attempts at restoration of and the translation of this portion by Prof. Belvalkar (more than 25 years ago) and the recent edition (Paris, 1949) by Prof. Louis Renou have served to shake off the indifference and complacency of scholars that have looked upon the *Kau* as a mere repository of the age worn doctrines of the Chāṇḍ and the *Br Ār* and look down upon this section as a mere fanciful curio of materials not synthetically connected with the creeds and commitments of older thought (as is the case e.g. in the *Nār Up* तस्यैव विदुषो यज्ञस्यात्मा यजमान श्रद्धा पत्नी पतङ्गा अजरासर्ममग्निहोत्रं सत्रं सूर्याचन्द्रमसोर्नहिमानौ ब्राह्मणौ विद्वानभिजयति.)

The passage readily divides itself into two well defined parts of which the first (1.2) inextricably connected with the doctrines of Karma and of Transmigration of the Soul, the Upanisadic view of the two paths pītṛyāna and devayāna as adumbrated in the *Mundaka*, *Chāṇḍ* and *Br Ār*, has in its manner of presentation in the beginning and in the sequel

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منشی امیر اللہ سلیم

(۱) بچپن کا نام احمد حسین منشی امیر اللہ کے نام سے مشہور ہوئے۔ وطن نواح جہاں آباد - پیدائش ۱۸۲۰ء - اُنکے والد عبدالصمد صاحب پٹن میں پتیس روپے پر ملازم تھے۔ والد کی ملازمت کے اس تعلق سے منشی صاحب کی ابتدائی زندگی لکھنؤ کی رہائشی گزری فارسی و عربی کی کتابیں والد اور بڑے بھائی عبداللطیف سے پڑھیں۔ حناطی میں ہی کمال پیدا کیا۔ والد کے بڑھاپہ میں اُنکی حکمت و فطن میں ملازم ہو گئے۔

(۲) سلیم نے طبیعت موزوں دائی رہی بچپن ہی سے شعر گوئی کا شوق تھا ۱۳ سال کی عمر سے عربی کہانی شروع کی۔ مگر کسی اوستاد سے اصلاح نہ لی۔ جب مرزا اصغر علی خان دہلوی جو حکیم موسیٰ خان کے شاگرد تھے ان سے لکھنؤ آئے تو اُنکی خدمت میں حاضر ہوئے لکے۔ مرزا صاحب نے منشی صاحب کی طبیعت کا اندازہ کر کے ان سے کہا کہ تم بھی طبع آزمائی کیا کرو اس اجازت کے ملنے کے بعد تسلیم ان سے غزلیوں کی اصلاح لینے لکے۔ حدود میں فرماتے ہیں کہ موزونیت کا یہ عالم تھا کہ اندر مصرع خارج سنا اندر راستہ چلے چلتے دس دس شعر کہتے۔ مزاج میں بہ ناضائے سن قدرے لادروائی ہی تھی۔ دو ہفتہ بعد مشاعرہ میں پہونچے جہاں آہا کہ کچھ روز پہلے سامنے بھی عربی کہی تھی۔ پوچھ نکلی کہ جس کے حبیب سے نکالا۔ اور باری آئے پر پڑھنا شروع کر دیا۔ کہی اوستاد سے اصلاح لی۔ کہی نہ لی۔ ایک مرتبہ ایسا ہی انعام ہوا کہ عربی کہی تھی مگر اصلاح لینے کی رویت نہ آئی تھی۔ دوستوں کے ساتھ مشاعرہ میں پہونچ گئے۔ باری آئے تو یوں ہی پڑھنا شروع کر دیا۔ مشاعرے اور دہائی اوس زمانے کے جن میں ناسخ - آتش حبیبے اوستاد اور اُنکے شاگرد سب ہی رومق متبادل ہوتے تھے کچھ معمولی نہ تھے۔ دہلی اور لکھنؤ کے اہل کمال میں تو ہمیشہ سے دوک جوک دہائی چلی آئی تھی۔ اپنے شاگرد کو اس طرح بے اصلاح لکھنے عربی دیکھ کر تسلیم حیران ہوئے مگر خاموش تھے۔ غزل پڑھتے پڑھتے جب اس شعر پر پہونچے۔

پتوں خاک می صحبت ہر مژدن نہ شہشہ نہ ساعر نہ پیرانہ اپنا

نو ماسخ نے تعریف کی اور مکرر پڑھنے کی ہدایت کی اب تو تسلیم چوکنا
 ہوئے سونچا کہ شعر تو اس قابل نہیں کہ ماسخ جیسا اوستان اس طرح داں دے -
 معلوم ہوا کہ پہلے مصرع میں دو حرف کم پڑتے ہیں - واقعی شاعر کے لئے مشاعرہ
 بھی آئے امتحان کی جگہ ہے رعب محفل سے آئے آگے لوگوں کی سٹی گم
 ہو جاتی ہے - امانت جیسا اوستان ایک وقت ہو سر مشاعرہ پڑا گیا کہ -
 لبوں پر جاں شیریں ہے اب اے دہان کیا کہئے - نقطہ ص میں ایک الف دبتا ہوا -
 بار لوگوں نے مصحح کے آواز سے اے دہان کیا کہئے دو اسقدر شرمندہ ہوئے کہ پھر
 مشاعرے میں غزل پڑھنے کی قسم کھائی - تسلیم کو دیکھتے درا پدشاں نہونے اب کی
 بار جو شعر پڑھا تو درست ہوا -

یہیں خاک می مصحفی پھر میں ہم نہ شہسہ نہ ساقی نہ پیمارہ اندا

لوگوں کو حیرت ہوئی - ہمیں سمجھے کہ پہلی م بہہ بھول گئے تھے - ہمیں
 سمجھے کہ عہد اُسی حرکت کی کہ پہلی بار لفظ چھوڑ کر پڑھا - ہمیں لے کہا کہ
 طبعیت نے عین وقت پر موزونیت دکھائی - عرص ہاں وہ گئی نسیم یوک اٹھے
 مشاعرہ کے ہون کہنے لگے کہ تسلیم پہلی مرتبہ دو لے شعر پڑھا دو اسقدر عصہ آنا ہوا
 کہ پھر کبھی بڑی صورت نہ دیکھوں - لیکن حب دوبارہ شعر سنا دیا تو جی چاہتا
 تھا کہ اٹھ کر ملنے چوم لوں -

(۳) واحد علی شاہ نے مسٹر سلیم (ریڈنگ ٹی شکایت پر منشی صاحب کی
 پلٹن بزدلی تو بیکار ہو گئے - تین سال کی بے سود کوشش کے بعد ایک منظوم عرضی
 بادشاہ کی خدمت میں گزرائی جو مابلول ہوئی - بادشاہ نے حوش ہو کر نظام سی
 میں حکم لکھوایا - حکم یہ ہوا

بشو ام حشونوس و ام حوش کو
 هر دو دن میلمی و هر دو کو
 اسم دو مندرج بہ دفتر شد
 دست و نڈہ روپیہ مقرر شد

اس نوٹس روپے پر واحد علی شاہ کے زمانے تک اچھی گزری اوسی زمانے کی مدحیہ
 مول کا ایک شعر ہے کہ

سلیم ہر شاہ پر پڑھتی ہے بھٹی علی لیب
 خطباتی مدحیہ واحد علی شاہ جہان

عذر کے بعد حسب لکھاؤ کی حالت بکری^۱ تو پھر ملازم بھی گئی اور پڑی شاہدوں میں
مہیلا ہو گئے۔ یہ عرل اوسی زمانے کی ہے۔ اوس سے معلوم ہوتا ہے کہ تسلیم کو لکھاؤ سے
کسمندر مصحت بھی اوسکا چہرہ دیکھ کر شاق ہوا۔ دہراتے ہیں

اوج ہو ہے بے دشاں ہو کر بھی شاں لکھو
لامکاں کو دایع دیتے ہیں مکاں لکھو
واعدا رنگیں بیاں اور دیکو وہ دکھلا سہر باغ
کھا کر دیکے لپکے حبت سادیاں لکھو
حقیقے جی کیونکر مری اوسکی حدائی ہو سکے
لکھو ہے روح مری - میں ہوں حان لکھو
سدتے سلسلے حلد کی معرفت جی گھبرا گیا
ابتو اے واعدا سدا کچھ داسناں لکھو
وہ انصاف ہو کلام عہر کو کیونکر مصیب
رنگ موج آب کوں ہے رہاں لکھو
دوبوں عالم سے الگ ہو رنگ میں پاتا ہوں میں
کیا زمین لکھو کیا آسمان لکھو
مگر بھی گردش ہے اے تسلیم اپنے بخت کی
اور ہیں دو چار دن ہم مہماں لکھو

(۴) اس مقام سے ظاہر ہوتا ہے کہ مصائب کی بات نہ لاکر حضرت تسلیم نے
باہر حالے کی کہاں لی تھی - عرص اوسکے بعد ہی رامپور چلے گئے - اور کلب علی
حان کے دربار میں بھی لباس روپے پر ملازم ہوئے - اور اوسکی زندگی تک آسائش
سے بسر کی مگر اوسکے انتقال کے بعد تسلیم کو پیش دہی گئی تو پھر پڑی شاہدوں
میں مہیلا ہو گئے - اوسی زمانے کی عرل ہے

دل مرا ہوا گر گھا گم ہو گیا چانا رہا
عم نہوں کا ہے کا ہے حانا رہا حانا رہا
آج آکھوں تک نہوں ملتی ہیں کل بھٹھے تھے پاس
دو ہی دن میں استغفر پاس وفا حانا رہا
اس دل گم گشتہ کو اوسکی گلی سے عمر ہر
پیشتر میں ڈھول لایا ہارہا حانا رہا
اتھم گئے کلب علی حان کیا کریں لکر سکتیں
ابتو اے تسلیم وہ سارا مرا چانا رہا

ایک دوسری منزل کے دو شعر تھیں

الصاب کرو مکھڑے المذاک ازل کو
پہلائے پہلا صحت احداں کہاں تک
کیا بہتھے ہو تسلیم چلو ملک عدم کو
دایستگی عام اسداں کہاں تک

(۵) نواب حامد علی خان نے اپنی صحت نشینی کے بعد تسلیم کو دو بارۃ بحال کیا۔ تیس روپے نقدوارہ اور دس کا اضافہ ایسے چالیس روپے ملے لکے۔ چشمن دربار کے مرنے پر حصر تسلیم نے ایک قصیدہ پڑھا جو صحت زمیں میں ہے رنگ گریبان آستیں داس - اور فادہ رے اور فادہ مادل دو شعر ملاحظہ ہوں -

بہار آئی بیلے گھر گھر گریبان آستیں داس
نرگ ہیں گئے پھلنگر گریبان آستیں داس
وہ طعنت آج میں لونگا شہ حامد علی خان سے
سراسر حسن کے ہوں پزیر گریبان آستیں داس

قصیدوں میں حصر تسلیم کا رنگ خاص ہے مصرعوں کی بلندی اور بلاغت کو الفاظ کی رنگینی اور تصاحب کے ساتھ ایسا نمایاں کرتے ہیں کہ اکثر موقعوں پر فزل کا رنگ چھلکے لکھا ہے بعض اوقات ناآبی کی سی رزائی معلوم ہونے لگتی ہے -

(۶) اصناف سخن میں جو ندرت مندویوں میں حصر تسلیم کو حاصل تھی وہ انکے معاصروں میں سے کسی کو ہی نہ ملی - مندوی لائق تسلیم - دل و جاں - صبح بھندیاں مشہور ہیں -

(۷) عزل گوئی میں رنگینی - شوخی - معانیت - کمال درجہ تک پہنچتی ہیں - نوب متعینہ - نوب مہیڑا دونوں اعلیٰ درجہ کی عطا ہوئی ہیں - مشعوں کو اس صلائی اور سادگی سے قلمبند کرتے ہیں کہ تعریف میں ہو سکتی - صدر میں ایک دیواں طائع ہوئی کے بعد تین دیوان چھوڑے - نظام ارجمند - نظام دل الور - دیگر خیال - ان تہلوں میں نظام ارجمند کی عزلیں اپنی خصوصیتوں اور گو ناگوں صفاتوں کے اعتبار سے اونکی عمر کا بہترین سرمایہ ہیں - اولکے کلام کا

عام حوشر بددی - نام - رنگہنی اناط - داورہری مضامین - چٹنی ہوئی بعضیں اور
چوچلاں - ان اوصاف کی وضاحت میں دہل کا انتخاب ملاحظہ ہو -

مانہ کہ چاہے - دل ہے حفا - شوق ہے اور اس
مہر کہا بدل گئے کہ زمانہ بدل گیا
ابا ہوا ابرو آہستہ سے کیوں دل آہرک گیا
اور رشہ ہو کسی نے پڑا کوئی چمک گیا

گوسو کی صحبت میں سنبھلا ہی مہین چانا
اس بیچ سے کڑا نکلوں - نکلا ہی مہین حانا
دوریا صحبت میں توڑا ہوں کچھ ایسا میں
ہرچند اہورا ہوں - اہورا ہی مہین چانا

چاہتا ہوں حاس را معقول میں شامل ہو
مہر دو مہر ہو پورا دل گر کسی قابل ہو
ہم دتا تسلیم انہی عالم العالم سے
ابنا دیوان آشنائی دیدہ حافل ہو

صبا صبا بددی - نام زبان منداوراب کی وادی حو امیر و ناع کے کلام کا طرہ
استعار ہوں - رہی حور زبان وہاں ہی موحود ہیں -

توب کشمکش عم جو دکھائی ہوئی
آہ لے کرہں کی رجحان ہلائی ہوئی
کہا مہر ہے حسرت ارجحیت حلائی ہوئی
پاؤں پڑھتا رہی تو وہ ہانپ رہے آئی ہوئی
ساتی اک دس تو ہے سرج پلائی ہوئی
آگ سے آگ لگی دلی بچھائی ہوئی
مار ڈالا لب اعجاز لہا لے دولہ
آپ رہے کی ملک الموب لے کھائی ہوئی

کیا کہہ کر عبدالمحب چپس سے، بدل گئی
 کٹھا پس اٹھا گلوں نے کہ، رنکت بدل گئی
 ایسا کہاں پہنچ کہ دیکھا خلق میں ساتھ
 اک جاں بھی تو رنکت پہ وہ بھی بدل گئی
 اے جان عم فراق کے عہد سے پہ چھوٹے
 وہ حال تھا کہ موت بھی ہالوں سے تل گئی
 گھبراہٹی تھی فراق میں لیکن ہزار شہر
 ہائیں وہ دل لے کہیں کہ طبعیت بدل گئی
 تسلیم آج تک ہے وہی شعر و شاعری
 بدھے ہوئے مگر تہہ تہہ ہاری زل گئی

مگر ہے مائیکس مستحب ٹاکام رھلے دیکھتے
 اُن اپنے تمام د پیغام رھلے دیکھتے
 وصل میں سب کے ملدے کے کہتے ہیں وہ
 آج دیکر گردن اٹام رھلے دیکھتے
 ہم بھٹوں کہتے کے اے تسلیم پیغام وصال
 یہ تمنا - یہ خیال - جام رھلے دیکھتے

وہ آئے ہیں آئی ہوئی تل جائے تو اچھا
 دعوہ ماک اسوت سے اچلی جائے تو اچھا

عرض چلتے ہوئے ردیف و ذادوں میں جس بیباکی اور روانی سے تسلیم لے
 کہا وہ چوٹی کے شعرا سے کسی طرح کم نہیں - چاند اور مثالیں سن لیتے ہیں -

ہاں بہتے ہیں درپر صفت نقش قدم ہم
 دعویٰ ہے تو اعتبار اٹھا کیوں نہیں دیتے

اک وہ ہیں جہاں لہلہ رہ آئے نہیں جائے
 اک ہم ہیں کہ جھوٹوں میں ہلے نہیں جائے
 یہ حس حاداد نہیں ہے کہے محبوب
 تم کسی رگاہوں میں سناٹے نہیں جائے
 مشکل میں تری، صوبہ تصویر بہالی
 جب بڑھے، کچھ چم کے اٹھائے نہیں جائے

یاد سار ملک عدم دل سے لگی ہے
 ہر دم منجھو لو گور کی منزل سے لگی ہے
 مہر حائفہ کہیں زندگی و مرگ کا چھوڑا
 اے بیچ حفا ایتو رہی دل سے لگی ہے
 کیا کہتے ہو کیا بھول گیا میں دم و حوص
 اک یاد تہاڑی سو مرے دل سے لگی ہے
 اللہ کی وحشت کہ پس مرگ بھی تسلیم
 حیات میں طلوع مری مشکل سے لگی ہے

دشمن و نا نصیب ہیں میں ہوں حفا نصیب
 اولکا خدا نصیب ہے میرا خدا نصیب
 اعیار تو عدو ہیں جو کہتے ہیں سب بے
 دم دوست ہو کے کہتے ہو متحد کو بلا نصیب
 کس سے مثال دوں صنم بے مثال کو
 کسکو ہے یہ کرشمہ و شوحی ادا نصیب
 حب دیکھتا ہوں ملتے ہوئے اولکے فیر سے
 سوئی لاک میں دیکھ کے کہتا ہوں یا نصیب

اسی ردیف نابہ میں امیر کا بھی ایک شعر سن لیتے - حوب کہا ہے -

سامی نے دے کے جام کف و عیشہ دار میں
 منجھو کہ لے مگر آگے لرا نصیب

(۱) مولانا متحد حسین آزاد جن شعرا کو پانچویں دور کے شاعر کہتے ہیں
 یعنی ناسخ - آتش - روبرو - رن - مومن - دنوں - غالب ان سبھی کو حضرت تسلیم
 نے دیکھا تھا چورہ ۹۱ سال طویل عمر پائی تھی - اسلئے کئی دور اولیٰ آنکھوں
 کے روبرو گذر گئے - ناسخ و آتش کو طالب علمی میں دیکھا تھا - روبرو و غالب
 کو جوانی میں - امیر و ذاع کو کمولت میں - اور اولکے شاگردوں کو کلام پڑھتے
 سنا - اکثر اوقات رامپور کے مشاعروں میں امیر و ذاع سے ایک ہی طرح کی غزلوں
 میں ساتھ بھڑھڑا رہی - کلام کسی طرح اُن سے کم بھی نہ رہا - امیر کی رنگینی
 کلام مسلط ہے تو تسلیم کی حدب و شوحی بھی قابلِ داد ہے - اوس طرح کے
 مشاعرے کہ کہونکر ہو گیا دنار ہو گیا - معشوق کی حلقی کا منظر امیر و تسلیم

دوسروں نے ایسے مطالعوں میں کھینچا ہے ۔ اس پر فرماتے ہیں کہ۔

آنکھیں آئیں خدا حب وہ ستمگر ہو گیا
پھر کے چکر مڑ کے دھڑکھڑکے حاکم ہو گیا

تسلیم کا مطالعہ ہے کہ۔

ہیں پڑی ہے پندہ نظارہ مہسر ہو گیا
ایک باب ایسی کہی حاتمہ سے باہر ہو گیا

حضرت امیر اسی مشاعرے میں بارو پہنچے تھے حب حضرت تسلیم نے یہ
مطالعہ پڑھا تو ہاسکر چپکے سے تسلیم کے گل میں کہا کہ بڑی ہی کھدنا ہو گا ۔

عالم کا وہ شعر نو یاد ہو گا کہ۔

جمع کرتے ہو گئیں رفتاریوں کو یہ تماشا ہوا گلا نہ ہوا

تسلیم اُسی شاعری و ردیف میں فرماتے ہیں کہ۔

سنگے سنگے وہ حال دل ہونے یہ تو قصہ ہوا گلا نہ ہوا

فالب ایک دوسری قول کے مقطع میں فرماتے ہیں کہ۔

ہے اب اس معمورے میں تختہ فم الفت اسد
ہیلے یہ مانا کہ دھلی میں رہیں کھائیلے کہا

تسلیم جواب میں فرماتے ہیں کہ۔

دیگا رزاق ازل تسلیم جو قسمت میں ہے
مثال غالب کیوں کہیں گھر میں رہیں کھائیلے کہا

پڑی موز ہی حضرت تسلیم کی رہنمائی طبع دہی باقی ہی فرماتے
ہیں کہ۔

پڑو ہوں پر ہے حواں نوق مزاجوانی ہلور
اطاف دہتی ہے مستہم مہروی سحن دانی ہلور
تسلیم گو ہیں پڑو مگر دل جواں ہے
مڑتے ہیں حاتمہ انہوں کے اب بھی 'بہار پر

آغازِ حواسی کی ادا اور ہی کچھ ہے

اپنے وہ مسلم نامِ خدا اور ہی کچھ ہے

اس عرل کے ایک شعر میں حضرت مسلمان لے اپنے مساک و حدیث الشہود کو
ظاہر فرمایا ہے کہے ہیں۔

ہر ایک سمجھتا ہے مظاہر کو ہمہ اوست

کس کس سے کہوں میں کہ خدا اور ہی کچھ ہے

اے چارہ گر درد ہو ممت میں ہندام

وہمارے محبت کی دوا اور ہی کچھ ہے

ہم کہتے ہو اسلام انوی تک ہیں سلامت

ہماری گالی کچھ میں سنا اور ہی کچھ ہے

ایک مشاعرہ میں جس کا نادیہ و دُلف پڑی ہے۔ لڑی ہے اتفاق سے اسد۔

داع اور مسلمان دونوں نے پڑی کا نادیہ مطالعہ میں پاندھا ہے سب مطالعہ ملاحظہ
ہوں امیر کہتے ہیں۔

حسبِ آدمیہ اوس شاہِ جواہر پر پڑی ہے

دعہ بددیر بن بن کر لڑی ہے

معار کہتے ہیں اوس ہمت پر پڑی ہے

کہاں خاکِ مری قسمت لڑی ہے

نگاہِ لطافِ ساقی جو پڑی ہے

وہی ہی ہے مگر کٹلی کرپی ہے

(۹) بحثگئی کلامِ اسلام کا خاص چور ہے۔ صائب کے بعد آپکو مشکل سے ایسا

شاعر ملے گا جو مسلم اندوی میں اسادہ سے بہتر ہو۔ صائب کے وہ شعر آپکو یاد ہوئے
جو مسلم اندوی میں بے نظیر تھیں۔

و مظاہر و مواضعِ ہائی حصہِ ایدین مشہو صائب

کمرِ حم کردنِ صہانِ آستہا ستِ مرغیاں را

ہر کوواضعِ ہائی دشمنِ نگہِ کردنِ اہلایِ ست

پایِ ہوسِ سدل از پا اذکند دیوار را

مسلم کی مثبتوی ملاحظہ ہو

سنگدل پیار کیا کرتے ہیں حرمِ حور کو
 ماں سیلے سے لگا ہستی ہے دلورونکو
 آپ مت حالے ہیں اورونکے لئے صاحبِ درد
 آبلے دیئے ہیں سیلے میں حکمِ خارونکو
 کیا ہوا وعدہٴ دروغ ہے اگر اے واعظ
 کیا وہ دھمکی بھی بدیں اپنے گنہ گارونکو

دوسری عزل ملاحظہ ہو

سرسبز باغ دھر میں اہلِ رزم نہیں
 دیکھی ہری پوری کبھی شاخِ نام نہیں
 مانندِ حمامہ دابلِ رفتار ہم نہیں
 جب تک نہ دستگیر ہو اٹھتے قدم نہیں
 گھر تک عدو کے دیکھ لئے نقشِ پا ترے
 حدِ ستم سے ایک بھی باہر قدم نہیں

مسلمِ مثبتوی کی دو ایک مثالیں اور سن لیتے -

زمانے سے نرالا ہے عروسِ بکر کا جویں
 جہانِ ہوتی ہے اسے تسلیمِ حب یہ پڑھوئی ہے

ایک عزل کے چار شعر سناتا ہوں مسلمِ مثبتوی آخری دو شعرومیں ہے -
 پہلے دو ردیف و قافیہ کی رو میں آنے کو عرض کرتا ہوں -

میں معلوم کیا گزری گل و بلبل کو سکتے ہیں
 نہ سن سکتے ہیں گاموں سے نہ منہ سے بول سکتے ہیں -
 انہیں بھولی نہیں ہے ہاکیاں دستِ ہما کی
 کہ مہری خاک پر آئے ہوئے ایک جھکتے ہیں
 ہواہی عشقِ کامل ہے تو سوزِ حسن پیدا کر
 نہ حورِ شہد کی گرمی سے شاخِ در میں پکے ہیں
 دم پھری نہیں تسلیمِ اپنی یہ عزلِ حوائی
 بلے ہر بے حیا بلبلِ حوران میں بھی چمکتے ہیں

(۱) طریقہٴ ادا کی دو ایک مثالیں ہی سن لیتے - آئیے سنا ہو گا کہ
 حوائی کی تعمیرِ الہی ہوئی ہے - اوسے کے پیدیں نظرِ تسلیمِ برساتے ہیں -

انک دن عالم رونا میں یہ دیکھا میں نے ،
 فرس حوراند در حشاں میزی چاکر میں ہے
 سر پہ بے راج سرے پلر میں کفش رزیں
 سر سے مصروف زمانہ میری بوقیر میں ہے
 اوسکی معیار حق بوجہی تو نہ رکلا تسلیم
 رونا حونا پھنی میری ناک میں ہے

۴۰۰ نہ بات دن رات کے قابل ہے کہ ایسے حوالت بھی دیکھ سکتا ہے حس کی
 دہم ناک اور حوالت اور بچے سوں -

انک سعدی نے رامپور میں تسلیم سے کہا حنکہ وہ شاگردوں میں شریف دریا
 ہے کہ انک مصرع بے حس گر لگائے سے دوسرے شاعر عاجز ہیں - آپ لگا دیکھئے -
 مگر شوق نہ ہے نہ حسی (ج) پہلے مصرع میں ہیں اولے ہی دوسرے مصرع میں
 ہیں ہوں - مصرع نہ ہے -

ع چار دنوں سے چوگ میں چرچا چوری کا چوچند ہوا -

اس مصرع لگے ہو یاد آئے وہیں اودان مراحمہ طور پر ایسے مصرع
 دیداتر سوں ، اور مصرع لکھا ہوا مشکل ہو جاتا ہے - نہاراج کشن پرشاد کے
 زمانہ میں انک مصرع لکھا گیا تھا کہ حق سب سے اچھا مصرع لگانا وہ ایک اشرفی
 انعام پانگا - مصرع یہ ہوا -

کہی ہولہ چوں - کہی ہولہ چوں - کہی ہولہ چوں ترے گھونگرو -

حادرآباد کے صاحب شہزاد نے طبع آزمائی کی ہو مگر حق صاحب انعام اور
 داد اہلئے وہ حضرت بودی ہے حنکا یہ مصرع تھا -

ع کئی گزرت سوں - ہوا کم ہوا سوں - کہ لئے ہے سن ترے گھونگرو

اودان سعدی ہم کوئے یہ جہان معارف تھا - میں یہ عرض کر رہا تھا کہ
 اوس شخص نے حضرت نسیم سے اپنے مصرع پر مصرع لگائے کی رہنمائی کی -
 اوسانک نے پہلے تو یہ کہا کہ ایسے واقعات مصروفوں پر طبع آزمائی کی
 فرصت نہیں مگر سائل نے کہا کہ اوسانک اس کے دو یہ معنی ہوئے کہ اس مصرع پر
 مصرع لگائے سے اوسانک ہوئی عاجز رہ گئے - شوق میں تو سو بھی مشہور ہو گا -
 تو اوسانک اوسکی شوحی پر مسکرا کر فرماتے آئے ہوا کہ مصرع ہے اوسنے دھرا دیا کہ

ع چار دنوں سے چوگ میں چرچا چوری کا چوچند ہوا -

میڈرے دوست حبیب الدی صاحب جو حضرت تسلیم کے شاگرد تھے اورنگا
بہاں تھے کہ اوسٹان لے کر حسرتہ کہا -

ع چہ چہ چوکی چوک میں بیٹھی چور نہ چہ نچل بند ہوا -

(۱۱) احقر زمانے میں داغ نے حیدرآباد سے لکھا تھا کہ تسلیم دکن آجائیں اور
تسلیم کی تعریف ان الفاظ میں کی تھی کہ جس ہندو نے آنکھیں بہا رہا کر
دیکھنا ہوں تو طوطی تسلیم کے سوا کوئی چہکتا نظر نہیں آتا - اب تو کوئی
نہیں رہا جو میڈرے سب سے کی داد دے - عرض ان الفاظ میں، تعریف کر کے
دہیں آئے کی ترغیب دی تھی - اور امین دلائی تھی کہ معقول ملحقہ
بھی ہو جائیگی - مگر تسلیم کی طبعیت عورت تھی - اپنے ہم جن کا احسان لینا
گوارا نہیں دیتے تھے - پڑھانے کا عذر کر دیا - حضرت امیر کا انتقال ہوئے زیادہ
عرصہ نہ گزرا تھا (حضرت امیر کا انتقال سن ۱۹۰۰ ع میں ہوا) اور حضرت داغ
کو دکن آئے بہت دور عرصہ گزرا تھا - وہ واقعہ بھی دہیں میں نرا تھا - اپنے
حلق کے احقر میں تسلیم نے یہ شعر لکھا کہ -

میرے دل سے سنائے دکن کچھ اور کہتی ہے
مگر سرگ امیر بے رطاب کچھ اور کہتی ہے

اس شعر والی مرل کا طلع بھی دچسپی سے حالی ہو گا -

حیا کچھ اور کہتی ہے نہیں کچھ اور کہتی ہے
بری ہر ہر ادا اے حاسن کچھ اور کہتی ہے

تسلیم کا انتقال سن ۱۹۱۱ ع میں ہوا - ۹۱ برس کی عمر پائی - اس سے
پہلے سن ۱۹۰۵ میں داغ انتقال فرما چکے تھے -

(۱۲) حضرت تسلیم کی زندگی ایک شمع ہندیا ہے - ایک درس عیوب ہے
حضرت تسلیم ایک فریب حادان میں پیدا ہوئے - عمر بھر دھس درپٹے سے زیادہ
نہ کما سکے مگر اپنی ہمت اور نظر اونچی تھی اولوالعزمی سے کام لیا - نہ
مصائب کی پروا کی اور نہ فریبی سے گھرائے - اس کا اپنا احساس اس شعر سے
ظاہر ہے

دل شکستہ رکھتے ہیں ہر حال میں رنگیں مزاج
سابع حادثہ نہ گل کو چاک داماسی ہوئی

یہ اسیر سے سوال کیا اور یہ عرب کو دستکارا بڑے مہکسرا المراح اور بڑے
 حوش احلاق ہے۔ اچھی سے اچھی صحیفوں میں شریک رہے۔ امراء اہل علم۔
 اہل کمال سب کی دھاروں میں اونچے رہے۔ اپنا دھار قائم رکھا اور ہاشمہ اور بے ہاشمہ
 دھار گزاردی۔ اگر Plain living and high thinking کی مثال لینا ہے تو
 حضرت اسلام کو دیکھو اونکی زندگی سکھائی ہے کہ بلا ذرائع۔ بلا مال و دھار بھی
 انسان اپنی زندگی کو کیونکر بہتر بناسکتا ہے جس طبعہ میں حضرت اسلام پیدا
 ہوئے اوس میں لاکھوں اٹے اور چنے تھے جنکو یہ کوئی حبابہ بھی نہ پہچانتا تھا۔ مگر
 اسلام کا نام حب تک اردو ساعری ہے حب تک دیوں ستم ہے روزروشن کی طرح
 مشہور رہے گا نیت است بحریدہ عالم دوام او۔ آج بھی اویکے شاگرد موحث ہیں۔
 آج بھی عرب سے نام لینے والے احباب موحث ہیں۔ آج بھی اونکی معرفت ہوتی
 ہے حضرت عالم نے سچ کہا ہے۔۔

مصدق بہ امداد ہمت ہے اہل سے
 آنکھوں میں ہے وہ نظریہ کہ گوسر سہوا تھا

VI PAŪI AND BUDDHISM SECTION

(57) THE ADVENT AND DEVELOPMENT OF TANTRIC ELEMENTS IN BUDDHISM

by

REV SHANTĪ BHIKSHU

Tantric elements were given a place in Buddhism with its popularity in the lower strata of society in which these were in vogue in India before the advent of Buddha.

We can know a great deal about these Tantric faiths from the *Atharva Veda* and the *Kaushika Sūtra*. The application of various *mantras* in specific emergencies has been mentioned in the *Kaushika Sūtra*, while the miraculous effects of various drugs and *manis* has been described in the *mantras* of '*Atharva Veda*'. In the Indian *Īyurveda* system of medicine, where drugs have been prescribed for various diseases, the application of *mantras* has also been advocated. Generally, the application of drugs, *manis* and *mantras* was recommended for curing mental and physical diseases, and also for obtaining supernatural powers. The *mantras* and drugs endowed with divine power of mantras were also employed as a protection against the evil of *Bhūta*, *Preta* (ghosts), *Rākṣasa*, *Brahma-Rākṣasa*, *Asura* (Demons) *Nāga* (Snakes) etc. We find the description of the divine properties of these drugs, *manis* and *mantras* in the ancient literature at many places. It will suffice to see any sample of the *Atharva mantras*. Of the powers of *Indramani* it has been observed that whosoever wore it could see the earth, the heaven and the skies could see everything on all sides¹. Similarly, about the influence of an other jewel *Jahgida Mani*, it has been described that this *Jahgida Mani* eliminates obstacles and keeps at bay those who devour us. It is a medicine for all (our ills). May it save us from sin. Given by the Gods, this *Jahgida Mani* gives happiness to us, and by the help of this we face obstructions and also the ghosts that cause them². The influence of other *manis viz Pratīśara, Varana, Darbha, Avilumbara, Satavādra, Āstīra* and *Sankha* have been similarly described³.

Thus we see that in the pre-Buddhist age, *manis*, drugs, *mantras*, etc., were used to get divine powers to brave natural and super-natural obstructions. Buddha himself mentioned the uses of several medicines,

but only for curing diseases, not for obtaining divine powers. The *Dharmaparyā-Sādhakā* of the *Vinaya Piṭaka* describes various treatments of diseases together with the treatment of ghost troubles, but cure by the use of medicines alone has been suggested, and there is no mention of using any *mantra* or *tantra* or a magic formula. Only the *Īśāṇīya Rakṣā*¹ has been mentioned by Buddha to get rid of supernatural troubles. It is difficult to say when Buddha preached this *Sūtra* but if we consider it to be an interpolation according to some scholars even then this was included in the *Tripiṭaka* during the regime of *Vaṣṭagāmini* when the *Piṭaka* was written. Thus, after the *Sthavira piṭaka* had been written, it was not possible to interpolate *Tantras* there but the *Mahāvāna Sūtras* whose number was not so limited by recitation or writing tended to make more room for the *Tantras*.

The *Mahāvāna Sūtras* describe the difficult practices of the *Bodhi Sattvas* and there was no room for interpolating all the types of *Tantrasādhana*, that is why *Īśāṇīya* treatises had to be written separately. But all those *Tantra* books were not believed in by the people unless they wore the stamp of the sayings of Buddha, which was not difficult to manipulate in that age. The masses believed the priests blindly and whatever they said was accepted. We can know something of the tactics which were adopted to put Buddha's stamp on *Tantra* Books, from Tibetan tradition.

There is great difference between the dates of four very significant Buddhist festivals, celebrated under the Tibetan and *Sthavira* traditions respectively²

According to *Sthavira*-tradition *Vaiśākha Pūrṇimā* is Buddha's Anniversary Day, but according to Tibetan tradition, Buddha preached *Tantra* in *Dharmyakāṭaka* on the same *Vaiśākha Pūrṇimā*. So, in Tibetan Tradition the Anniversary of Buddha was transferred to *Jyēṣṭha* instead of *Vaiśākha* and consequently, other dates were also advanced by about a month.

In this sermon on *Tantra* in *Dharmyakāṭaka* Buddha said, "After four-two years of my passing away, a man will be born, greater and nobler than myself"³ According to Tibetan Tradition, 1625 years after his birth this great personality, *Vajraguru*, went to Tibet. After living for 55 years in Tibet he also visited *Lanka* (Ceylon). Thus, the *Tantric* preaching certified on the one hand by Buddha in his sermon at *Dharmyakāṭaka*, and on the other by the prophecy made by him that a greater man would be born, reduced the importance of Buddha and his sayings. We therefore, see that in the face of this mythical *Acharya* of *Tantra* *Vajraguru* or *Vajrasattva*, all *Buddhas* and *Bodhisattvas* appear to be insignificant.

Why did the Tantric tendencies enter Buddhism? In order to give a correct reply, we shall have to take a bird's eyeview of the main tendencies of Buddhism. In the Hinayāna the three purifications have been emphasized for the development and salvation of beings. The first is the purification of *Śīla* (conduct) for which Buddha has advocated morality in body and speech. For the maintenance of physical morality, Buddha has greatly emphasized abstinence from sexual adultery. During Buddha's times and even before them sexual morality in India was very much at a discount. Spiritualist Sages and seers also did not attach any sin to sexual relations. *Itihāsa*s and *Purāṇa*s are full of such examples in which the sexual exploits of sages and seers have been narrated and they were not considered degraded for such actions, whereas, if someone attempted promiscuity of that sort today, it would be impossible for him to live in society. In the *Chāndogyaopaniṣad* we see the devotees of *Vāmadeva-sāman* are not very particular about celibacy.⁷ How people were irresponsible in such matters is clear from the episode of the *Sadvargīya Bhikkhus* and *Bhikkhunis* in the *Vinayapitaka*.⁸ In Vedic age such lack of responsibility had gone beyond all limits, as we see in the dialogue of *Indra* with *Romaśā Brahmanavādī* in *Rgveda*.⁹ But from this, we do gather that in the Buddhist age and before, sexual relations were discussed openly, and religious people of the type of the devotees of *Vāmadeva-Sāman* existed in whose religion such relationships held an important position. One can, therefore, understand why Buddha laid so much stress on abstinence. Besides this, wine and meat were extensively used, cattle were sacrificed for *Yagas* and butchered for food. Wine had a place in religion too and it was openly used in *yajña* like *Sautrāmanya*.

Another purification advocated by Buddha is the purification of mind. For this Buddha preached the practice of *Samādhi* which was not new for his age. Before Buddha the *Śramanas* and *Brāhmanas* practised *Samādhi* for self-realization (*Ātma-Sāṅgati-Kara*). Besides, they practised *Samādhi* for obtaining various *Siddhis* (perfections). People heard the preachings of these *Śramanas* with reverence and offered worship. These penniless ascetics, *Tapasvins*, were respected more than wealthy princes and businessmen. The wealthy and the poor, the scholars and the uneducated, all worshipped them alike. In the *Tuttuṭiya āraṇyaka Vāṭaraṣana Śramanas* have been mentioned.¹⁰ In the time of Buddha there were many *Śramanas* who yielded a great influence on the people. In that age *Samādhi* was a common topic in *Kuru*. There is a mention in the *Aṭṭhakathā* of the *Salapaṭṭhāna Sutta*¹¹ that "even slaves and servants talk of *Smṛtyupasiṭhāna*". While carrying water or spinning they do not talk of other useless things. If woman, on enquiry as to what *Smṛtyupasiṭhāna* she practised did not reply, she is scolded that her life was in vain, even though she was alive. 'You are as good as dead'. And she is preached one of the *Smṛtyupasiṭhāna*. It is, therefore, quite clear that in the age of Buddha

the practice of *Samadhi* was discussed freely, not only among the *Śramanas* dwelling in the forests but also amidst the masses.

The third purification advocated by Buddha is the purification of vision (*dṛṣṭi*). For this purpose Buddha divided the world into five *Skandhas* and by the law of cause and effect, proved it to be not eternal but temporal. With the help of this doctrine, Buddhist philosophers preached that every existence was momentary, and on the basis of this doctrine *Nāgārjuna* advocated that there was no natural existence of any matter whatsoever. It was afterwards influenced by this doctrine of *Nāgārjuna*, *Asaṅga* and *Paśubandhu* developed *Vijñānavāda* which considers the external world unreal and false. We shall see later that these issues had to play a prominent part in supporting the Tāntic tendencies.

Accepting these three forms of purification the *mahāyāna* propounded certain other ideals also in regard to which *Hīnayānist*s were almost neutral. They adopted the *carvā* of *Bodhisattvas* as their ideal and announced clearly that the joy of ridding other people from sorrow was enough. To attain salvation for one's own self was useless, why should we care for it?¹² Thus refusing salvation for one's own self and taking a vow to obtain salvation for all beings became a cult which warmed the heart of the people and urged them to give up their selves for the good of all beings. And it was only for this purpose that the self could be protected and improved and the purification of the self could be attained by the three purifications mentioned above. Protection and improvement are possible by means physical as well as spiritual. Thus, Mantras were accepted as the spiritual means and they entered the sayings of Buddha.

All mantras are connected with gods, whether they were Vedic or Tāntic. Of course, most of the Vedic gods have their material existence¹³ but the existence of Tāntic gods can be really found in *adhyātma*, i.e., spiritual self. They can be contacted by continued meditation. In fact, they are the developed images of our mental sentiments and emotions, due to the intensity of our feeling, we might assume their images and see them objectively, yet fundamentally they are subjective and have no material existence.

With the advent of the *Mantras*, these gods in the various forms and names brought their own elements of worship which were hitherto absent in Buddhism. Wine, women and meat were introduced in the form of means of worship and there was no room left for the purification of conduct of the devotees. The moral or ethical distinction between good and bad, proper and improper was lost for the devotees so far as food, drink and other material necessities were concerned.

How did this all happen? What was their true necessity? For a satisfactory answer it may be recalled that all these tendencies were already present before Buddha and were not considered sinful. The way of morality and good conduct as preached by Buddha was very difficult in practice for the masses, and though they adopted the same yet they did not prove easy for them to be put into action in their purer forms, with the result that other tendencies prevailed upon the code of morality and good conduct prescribed by Buddha. This strict code of morality prescribed by Buddha for the *Bhikkhus* could not be called an easy way of life, especially when there were temptations all around, and eventually it broke down. Buddhism was transformed into *Vajrayāna* and *Sahajayāna* by the impregnation of Tantric tendencies. The monks were *Vajrayānins* in spirit, *Mahāyānins* in form, and *Hinyānins* in their order and they were just like the Hindu Tantrics described as *Śākta* in spirit, *Śaiva* in form, and *Vaiṣṇava* in society (अन्तः शाक्ता बहिः शैवा सत्समाये च वैष्णवाः).

These Tantric tendencies did not enter Buddhism either in a short span of time or all at the same time. With the passage of years, the disciples who were not satisfied with the teachings of Buddhism, incorporated foreign elements of worship in the name of Buddha. We have seen that *Sūtras* like the *Āṣṭāṅgiya Rakṣā* were amalgamated with Buddhism even before Christ. Many *Mahāyāna Sūtras* were translated into the Chinese Language in the second century A. D. which indicates that many *Mahāyāna* works were in vogue before that and because there were no proper checks on them, they were modified, amended and interpolated from time to time. Many forms of *Mudrās* and *Mandalas* were incorporated in these books together with *Mantras* and *Dhāraṇīs*. From the time of *Nāgārjuna* to *Harsha* the *Mahāyāna* was well developed and Tantric tendencies had fused themselves into it. In the time of *Harsha* *Shri Parvata* in *Āndhra* was considered to be the centre of Tantric where they carried on their secret practices. It appears that treatises propounding this esoteric form of *Sādhana* had also been compiled by that time. After *Harsha*, from the 8th to the 12th century A. D., in the period of *Siddhas*, these practices were openly accepted and adopted. *Acharya* *Indrabhūti* who lived in the beginning of the 8th century explained in his work *Jñānasiddhi* many Tantric terms which had been taken from *Guhya-Samāja-tantra*. It is, therefore, quite clear that *Guhya-Samāja* was very popular in the 8th century A. D. It will be only proper to throw some light on the aims of the *Sādhana* inculcated in *Guhya-Samāja*.

The object of the *Guhya-Samāja-Sādhana* is to bring harmony into the functions of the body and mind and speech, that is, there should be no self-contradiction or conflict in the feelings of the mind, speech and the actions of the body. All should be integrated, unified. Such unification into one whole is the ultimate object of *Sādhana* resulting in absolute peace.¹⁴

Such a state could be attained by a process of self mortification and such other difficult methods according to some *Śramaṇas* and *Brahmanas*. But Buddha prohibited all forms of pain to be inflicted on living beings. He could hardly endure the idea of self mortification. The Buddhist Lantra, therefore, deplored self mortification and opened the door for self enjoyment and self fulfilment in *Sādhana*¹⁵.

It was quite possible that devotees would be suffering from mental unrest caused by desire and the resultant psychological reactions disturbed their spirit. Repression of such feelings could never be a complete cure for the ailments of the spirit. Such repressed feelings, though dormant in active life, would disturb the spirit by rising when one became passive in sleep. In order to root them out, the devotees thought it proper to give vent to such feelings by resorting to gratification, though only in a modified form. A disturbed spirit could never attain to Perfection says *Anugavagya*, therefore, one should not allow such disturbance to grow up¹⁶. So long as desire exists, the mind is naturally disturbed. The way to avoid such disturbance is to keep desire as passive as 'roasted seeds'. Such passive state cannot be obtained by keeping oneself away from enjoyments. *Lāṭā* says that peace comes to one who gets gratification for his desires in a natural way, just as the ocean receives the rivers without desire, but not to one who desires gratification and does not get it¹⁷. It was, therefore, agreed that gratification should be accepted to some extent. Just as a Yogi takes food to hold together the body and does not give himself away for the sake of food, in the same way the devotee accepted gratification of animal instincts for their ultimate new removal, but surely he was not to indulge in sensuous life. Whatever may be the fact, it is clear beyond cavil that though gratification of animal instincts was accepted in good faith later on many people exploited it to satisfy the temptations offered by a sensuous life¹⁸ and used to lead a hypocritical life devoted to animal gratification as an end in itself.

Many yogic exercises were also compulsory in this *Sādhana* and if the devotees made mistakes, they suffered from many diseases. It was, therefore, necessary for a disciple to have a teacher who would help him. The teacher occupied a very respectable position. When Buddha was asked as to who was his teacher, he had replied 'I am my own teacher'. But in the *Guhya Sādhana* there can be no devotee or disciple without a teacher. One who has attained perfection must also have a teacher while those who are in the way of attaining perfection must absolutely have one. Therefore according to *Guhya-Sādhana* those who are the Buddhas i.e., the Perfect ones and *Bodhisattvas*, who are on the way to perfection, all worship a teacher¹⁹. So it is clear that the Acharya's position is superior to that of the Buddhas and *Bodhisattvas*.

The *śaktis* of *Tathāgata* also worship the *Acharya* in the form of *Vajrapāṇi Tathāgata* who is 'an embodiment of *Vajracārya*, for the fulfilment of their desires'. And he answers their prayers by *Samayacakra*. The effect of such acceptance by *Vajrapāṇi* of the desires of the *śaktis* was that all the living beings at that moment became *Samyak Sambuddha*, having knowledge of the three *Vajras* : i. e., *Śūnyatā* or absolute void.²¹

The *Guhya-Sādhana* aims at the harmony of the mind, body and speech and *Tathāgatas* and their *śaktis* occupy a prominent position. It will, therefore, be opportune at this stage to consider their conception. According to Buddhist Philosophy the whole of this universe is said to have evolved out of the five *Skandhas*. In *Guhya-Sādhana* these *Skandhas* have been taken as five *Tathāgatas*. The *Skandha* of *Rūpa* (form) is called *Vairocana*, the *Skandha* of *Vedanā* (feeling) is *Ratna-sambhava*, the *Skandha* of *Samjñā* (conception) is *Amiṭabha* the *Skandha* of *Saṃskāras* (mental states) is *Amogha-Siddhi* and the *Skandha* of *Vijñāna* (consciousness) is *Akṣobhya*. The philosophy of this *Guhya-Sādhana* is *Śūnyavāda* : i. e., the doctrine of the absolute void and according to this doctrine, the existence of the *Skandhas* is not independent. The absence of independent existence is called *Śūnyatā* : i. e., absolute void according to *Mādhyamika*. This void is the nature of all things.²² The *Vajra satva* is the embodiment of the absolute void, and so are the *Vajradhara*, *Vajrapāṇi Tathāgatas* etc. The *Acharya* is also the symbol of the same. The term *Vajra* indicates *śūnyatā* or absolute void.

These five *Tathāgatas* have five families (*Kula*). *Rūpaskandha* belongs to *Moha* (ignorance) *Kula*, *Vedanā-Skandha* to *Iryā* (envy) *Kula*, *Samjñā-Skandha* to *Rāga* (desire) *Kula*, *Saṃskāra-Skandha* to *Vajra* (void) *Kula*, *Vijñāna-Skandha* to *Dveṣa* (hatred) *Kula*. Similarly, there are the following five *śaktis* in the same order — 1 *Moharati*, 2 *Iryārati*, 3 *Rāgarati*, 4, *Vajrarati* and 5 *Dveṣarati*. The names of these *kulas* and *śaktis* are expressive of the nature of the *Skandhas*. For example, *Rūpa-Skandha* includes earth and other material elements and its nature is to cover or obstruct, so does *Moha* (ignorance) and therefore, *Rūpaskandha* belongs to *Mohakula*. This applies to all the rest respectively. *Śaktis* have also been named according to the five *Skandhas*. They are not only the symbols of the nature of the five different *Skandhas* but also representative of the four *Dhātus* or elements. *Moharati* is the symbol of Earth. Its another name is *Tārā*. *Rāgarati* is the symbol of *Tejas* (heat), its another name being *Pāṇḍaravāṇī*, *Dveṣarati* is the symbol of water and its other name is *Māṇḍūkī*. All these *Tathāgatas* and their *śaktis* have been described along with their different symbols and colours.²³

According to Buddhist doctrine, the mind, body and speech have all evolved from the five *Skandhas* as mentioned above, are void. The

doctrine of void has a great scope and significance in *Sūdhānū*. A devotee who wants to attain peace, should imperatively make himself free from all desires whatsoever, the doctrine of void helps in this renunciation, since desire cannot subsist for something which is itself nothing or, in other words, void. But it is not correct to say that void is only negation. *Acharya Nāgārjuna* has said that those who are entangled in eternity can be saved by the doctrine of void, but those who believe in the doctrine of negativism cannot be cured.⁴

This doctrine of void, on the one hand, proved the non-existence of eternity, and on the other destroyed the whole edifice of social morality by its incorporation in the *tantras*. The code of social morality was not only described as false but also proved to be useless, which, however, did not result in any good later on. However, if they were proved to be useless, no one would have adopted the principles of *Śūnya-Sūdhānū*. This negligence of the code of social morality resulted in encouraging chaotic practices, in respect of food, drink and other gratifications in the period of the *Siddhas*.

As the five *skandhas* were changed into five *dhyanī Buddhas*, similarly other gods related to other doctrines changed their forms to some extent when they entered Buddhism. *Brahmā* was accepted as the void of the body, *Śiva* as the void of speech and *Vishnu* as the void of mind.⁵ These gods entered Buddhism in the garb of Buddhist gods, but their fundamental character remained unaltered. Thus, the worship of *Śiva* as an emblem of creation, brought with it some of its sensuousness into Buddhism which was especially susceptible to such foreign influences at the moment.⁶

Thus, the five *maṭhūrās* of the Tantrics entered Buddhism primarily to assist in yoga to obtain *Siddhi* of perfection. The desire to obtain a speedy perfection was mainly responsible for the entry of these alien elements in Buddhism. The masses who believed in supernatural powers were easily beguiled by such animal instincts. Though Buddha did not grant any scope to miracles in his teachings for salvation, yet in the *Tripiṭaka* mention may be discovered of miracles and *siddhis* at many places. These earned prestige to the priests. It was natural for the priests to exploit mass imagination by obtaining *siddhis* in any means fair or foul. The lofty *siddhi* or perfection, which Buddha held to be attainable only by self-sacrifice and self-renunciation began to be considered within easy reach of Tantric methods.

In such practices lower classes of society were supposed to occupy higher positions, which discloses that these practices were virtually of the same order. As a result of this, the lower strata of society produced a number of *Siddhas* at that time, who challenged the supremacy of the

upper classes in the field of religion and philosophy. There was a great upheaval amongst the lower classes, which gave rise to a new intellectual and religious consciousness, which, in its turn, after the decay of Tantric age, produced some of the best saints in India, namely, Kabir, Dādu, etc. This consciousness was alive till the time of Tulsidas, and he was compelled to mention it in the following couplets —

"The Śūdras challenge the Brahmins that they (Śūdras) are not inferior to them. Whosoever knows Brahman is a Brahmin"²⁷

- 1 Atharvaveda IV, 20, I
- 2 Atharvaveda II, 4, I,
- 3 Atharvaveda XIV, 34-35, VII, 5, X, 3, XIX, 28-31 XXIX, 36, 46
- 4 Dighanikāya Sutta 32

5	Difference in days	Dates relating to the life of Buddha	Label in tradition	Sthavira tradition
	23	Birth	Jyestha sukla 7	Varśākha 15
	30	Enlightenment	Jyestha sukla 15	do
	40	Turning the wheel of law	Śrāvana sukla 4	Āśāḍha 15
	30	Parinirvāṇa	Jyestha 15	Varśakha 15

- 6 ha na myahan hda hogu
lo na bzi hñis hda pañi
ñā las lhagpi skyebu hbyuñ

(—Hjam dpriltsa rgyud)

- 7 na kāma na parihareḥ tad viśvataḥ (Chāndogya Upaniṣad II 13-1)

(om of Śaṅkarācārya "Kāmaud npi stutvām svātmatalpaprāptāṁ na parihareḥ, samāgimāntrīṁ, vānuadevitasāmoṣa māṅgatveṇa vidhānāt

- 8 Both the Mahāvagga and Culavagga
- 9 Rgveda I 126, 7, Itihāsadevatā IV, 1-3
- 10, Earthen vātāny akāḥ Prapāṭhaka 3, Anuvāka 7
- 11 Dighanikāya, sutta 22

- 12 Bodhicaryāvatāra VIII, 108
- 13 Bṛhaddevatā I, 61-69
- 14 Guhyasamāja P 11
- 15 सर्वकामो भोगैश्च सेव्यमानैर्यथेच्छुत ।
अनेन खलु योगेन जगु बुद्धत्वमाप्नुयात् ॥
दुष्करैर्मियमैस्तीर्त्रै सेव्यमानो न सिद्धयति ।
सर्वकामो भोगैस्तु सेवयश्चाक्षु सिद्धयति ॥ Guhyasamāja P 27
- 16 Prajñopāyābhūṣaṇa 5, 40
- 17 Citā II 70
- 18 Prabhodhacandīdaya, Act
- 19 Guhyasamāja PP 137-138
- 20 Guhyasamāja P 145
- 21 Guhyasamāja P 148
- 22 गुहे मधुरता चाग्नेरुष्णत्व प्रकृतिर्मया ।
शून्यता सर्वधर्माणां तथा प्रकृतिरिष्यते ॥ Advayaṣṭa Samgraha P 42

Skandhas	Tathagatas	Colour	Sign	Letter	Kulas	Saktis	Other names of Saktis	Elements	Colour	Sign
Rūpa	Vairocana	White (Sukla)	White Cakra (Wheel)	Kavarga	Moha	Moharati	Locanā	Earth	White	Cakra (Wheel)
Vedanā	Ratna Sambhava	Yellow (pīta)	Ratna	Ta varga	Irsyā	Irsyārati	Tārā	Wind		Blue lotus
Samitā	Amitābha	Red (rakta)	Lotus	Ta varga	Rāga	Rāgarati	Pandara vāsini	Heat	Red	Lotus
Saamskāra	Amogha Siddhi	Dark (Śyāma)	Vajra	La varga	Vajra	Vajra-rati				
Vyñāna	Asobhya	Black (Kṛṣṇa)	Black vajra	Ca varga	Dveṣa	Dve-sarati	Mamaki	Water	Black	Black vajra
Sunyatā	Vajra Sattva	White	Vajra ghaṇṭa	Antahrtha	-		Prajñā Pāramitā			

24 शून्यता सर्वदृष्टिना प्रोक्ता ति सत्यं विवै । वैषा तु शून्यता दृष्टितावसास्यान् ब्रह्मिणे ॥ (Mādhvāmika Kārikā)

25 Guṇa, a Samāja P 129

26 वैषातुकास्थिता सर्वात्मना सुरतीवह्वलाः कामयेद्विवेकीवै- सत्यं परमादभुत ॥ Guṇa Samāja P 120

27 वाचसिद् स्मृ द्विजन्म मन हस कुमते कषु घाटि । जानह ब्रह्म सो विप्रवर भ्राति देवाबहि टाटि ॥ Ramacarita Mānasa V II 99

B PRESIDENTIAL ADDRESS TO THE PALI AND BUDDHISM SECTION

by

DR G. P. MAJALASKERA

I am deeply conscious of the honour conferred upon me by the Executive Committee of the All-India Oriental Conference in having elected me to preside over this August gathering where there are so many others much more eminent than myself and, therefore, more worthy of occupying this Chair. I consider this honour not so much as a distinction conferred upon myself personally, but rather as a gesture of good will towards my country Sri Lanka where Pali and Buddhist Studies have in spite of numerous vicissitudes, gone on interrupted for more than two thousand years. I bring to you, therefore, the greetings of my people and their good-wishes for your continued success and prosperity.

I have been reading, in the last couple of weeks, reports of the proceedings of their annual conferences and I have noticed, with an increasing sense of awe, that it has been the custom among Presidents of these gatherings to contribute very learned and exhaustive Papers. I should like to say at the very outset that I do not propose to follow their example, both because of my inability to emulate them in this respect and also because I, very humbly of course, have a somewhat different conception of a Sectional President's duties. I feel that a Chairman's function is to be seen rather than to be heard, to so guide the activities of the gathering over which he has been selected to preside as to give members of that assembly every possible facility for presenting their own views. I also feel, if I may make a humble submission, that at these meetings and conferences, far too much time and energy are spent on the transaction of formal business, especially the reading of Papers, and, consequently, far too little time is left for personal contacts among those who attend these gatherings. It is my belief that these occasions provide a unique opportunity for us to get to know each other, to discuss our problems and our aspirations, to compare notes on the progress of our various activities and that these things can be done far more effectively informally rather than in these somewhat straight faced meetings. I should like very much, therefore, with your permission, to provide, at least in this Section, as much opportunity as possible for such intimate, personal and informal contacts.

I should not wish, however, to be regarded as a revolutionary, throwing overboard all the conventions observed at these conferences by my distinguished predecessors. That would be to do them dishonour. It has been their custom, among other things to say something about the work that has been and is being done in the field of Pali and Buddhist Studies in different parts of the world and I propose to take my cue from them in that respect. It would both provide me with a topic for the speech which I am in duty bound to make and also serve as a record for students and researchers in our section at the Oriental Conference.

It is gratifying to note that, with the advent of a certain measure of peace and tranquillity, after the devastations of the last World War, there are signs of renewed activity in numerous centres of learning in our branch of study, in common with other branches. Such activity is all for the good of the world, for our studies in particular are not and cannot be purely academic. They are associated with a religion which for twenty five centuries has provided a way of life for millions of human beings, a way of life which has brought them happiness and peace. The significance of its teaching is as vital today as it was when first promulgated by the Sakyamuni. To the present world, too by strife and stress and anxiety regarding our destiny, it has a unique message of courage and hope, for it teaches that the welfare of humanity and the happiness of the world are entirely within the control of men and women themselves and are dependent not on some extraneous power which rules over our destinies. Workers in the field of Pali and Buddhist Studies, therefore, are directly or indirectly also missionaries of the teaching, torch bearers (ukkādhara) in a world that awaits and needs enlightenment.

May I begin with what is happening in my own country of Ceylon, because I know what is being done there better than I do about other religions?

You will be glad to hear that the excellent editions of the Pali commentaries published by the Trustees of the Simon Hewavitharana Bequest has now been successfully completed and that a beginning had been made with the publication of the text of the Pali Canon. It is a pleasure to recall that in the formulation of the scheme for these publications, the late Dharmananda Kosambi, of revered memory, played an important part. As you probably know, in Ceylon, the temple schools, called *Piivenas*, are the chief centres of oriental learning and there are at present many of them in an ever increasing and flourishing condition of activity. In several of them, besides Sinhalese, Pali, Sanskrit & Prakrit provision is now being made for the study of English and also Hindi, thus enabling students to widen their horizons of knowledge, under the aegis of the Government Department of Education, annual examinations in these subjects are held by a semi official

body, called the Parachina Bhāṣopākāra Samiti (Oriental Studies Society) and many hundreds of students from all over the Island sit these tests, which are in three different stages, Preliminary, Intermediate and Final. Those who are successful in the final examinations are expected to write a dissertation on the completion of which they are given the title of Pandit. There is also a post-graduate degree, that of Sāsira-visāṇada.

In one of the leading Pāṭhāna, the Vidyāṭhāna Pāṭhāna, near Colombo, which some of you who have been in Ceylon, have probably visited, a modified Saṅgīti or recital of the Pāli Tripiṭaka was started last year. Manuscripts of the various texts have been obtained from temple monasteries and these are collated with the published versions in Roman, Burmese, Siamese and Sinhalese Scripts. The variant readings are noted for further consideration. The proposal is to publish a complete critical edition of the Tripiṭaka. It is expected that the recital will take two years to complete. Meanwhile, the All-Ceylon Buddhist Congress, of which I have the honour of being President, has inaugurated a scheme for the publication of the Pāli Tripiṭaka, with Sinhalese translation, text and translation being on opposite pages, similar to the plan adopted in Lock's edition of the classics. Three volumes have already appeared, of about 500 pages each, containing the first section of the Dīgha Nikāya, Saṃyutta Nikāya and the Cūḷa Vagga of the Vinaya Piṭaka. I have been appointed General Editor of the Series and I am happy to state that the work proceeds apace. Eminent Scholars are giving their services for the translations. It is expected that the series can be completed in ten years. In the University of Ceylon, Buddhist Civilisation has now been added to the Curriculum as a separate subject. It is at present attached to Department of Pāli but it is expected that a separate Chair will be located sometime soon. The services of a Scholar from China have been obtained for teaching Chinese Buddhism. Very soon it is hoped that provision will be made for Tibetan Buddhism as well.

While I am in Ceylon, I must not omit to make mention of the great activity of the Dodanduwa Island Hermitage, presided over by the Ven. Nyāṇatilaka Maha Thera whose name in so well-known in connection with Buddhist Studies because of his numerous publications, the most recent being his Dictionary of Buddhist Philosophical Terms, which is an indispensable volume for students of Buddhist philosophy. His pupil, the Ven. Nyāṇapanika had published a valuable study of the Saṅgīti Sutta and bids fair to be a worthy follower of his teacher.

The very welcome news has arrived from Miss Isoline B. Horner, the indefatigable Hon. Secretary of the Pāli Text Society of England that the Society's programme for the publication of the Pāli Canonical texts and commentaries is nearing completion and that the volumes now in the press are issued the part of the work would have been finished.

The Samantapāsāditī is now complete and the paṭakopadeśa has been issued. Much progress has also been made with the Pihāta concordance, compiled almost single-handed by that veteran scholar, Mr P. I. Woodward, working in his lonely farm in Tasmania. Volume I of the concordance is now ready for the Printers and it is hoped that printing will start before the present year is out.

Miss Horner has also finished her translation of the Vinaya Pitaka, which is being published in the Sacred Books of the Buddhists series, and thus added to our manifold obligations to her. But neither Miss Horner nor the Pali Text Society can rest on their laurels. Most of the volumes of both texts and translations are now out of print and await republication. It would be most desirable thing if these volumes could be re-edited before publication, especially the texts, because many of them were issued while Pali studies in Europe were yet young and there are, as was undoubtedly to be expected, shortcomings. These can now be remedied in the light of further advances in our knowledge. Unfortunately, however, while reprints may be possible at a reasonable price by means of photolith processes, new editions seem to be completely out of the question because of prohibitive costs. Several volumes of the Jataka translation have been reprinted by the Cambridge University Press together, without volume containing a summary of several Jataka stories. Here in India, it is a matter for great publication that Dr P. V. Bahadur has now completed the publication of his masterly translation of the Arihavaṃśīya Sūtras from the Chinese originals together with his fascinating study of these texts in comparison with the Pali Arihavaṃśīya. We all eagerly await the publication of his comparative study of the Pali Samantapāsādikā and its Chinese representations. All students of Pali and Buddhist Studies owe a deep debt of gratitude to men like Bapat and Bagchi, B. C. Law, Nalinaksha Dutt, C. V. Joshi and N. B. Bhagavat for their unceasing labours, the results of which are made available for our benefit in various publications. I should also like to make reference to the continued work of the Sino-Indian Institution attached to the Visva-Bhārat at Shantiniketan and their very useful publications on Sino-Indian Studies issued under the editorship of Dr Bagchi. These studies are of the utmost value to students of Buddhist culture and we most sincerely hope that they will not be interrupted for any reasons whatsoever.

Mention should also be made of the various editions of texts in Devanāgarī characters and translation into Indian languages, more particularly Hindi and Bengali of books which continue to be published by different organisations, some religious, some secular belonging to the Pali canon. While these publications serve a useful purpose no doubt it has to be said that not all editors or publishers can be congratulated on their achievement. Many of these publications leave great room for improvement and seem to have been undertaken without a due sense of responsibility. If I might offer a suggestion, I would ask that likely editors and publishers should take as their example the admirable

volume of the Suttanipāṭa edited by Dr Bapat and published by the Aryabhushana Press. The scholarly editions of Dhammasangani and Atthasālini issued in the Bhandarkar Oriental Series or the Devanagari Pali Texts of the University of Bombay, inaugurated by Professor N. K. Bhagavat. As regards translations I would suggest as models the Bengali translations of the Jātakas by Ishar Chandra Ghosh or the Marathi translations of the Suttanipāṭa by the late Professor Dharmānanda Kosambi.

This resume of recent work in the field of Buddhist studies would be incomplete if I failed to pay grateful homage to what has been done by French and other European savants. During the war the work of scholarly institutions in France had necessarily slowed down but once again, with peace restored, the activities of various scholars have risen to a high tempo and many studies have been published connected with Buddhism, linguistics philosophical, historical, archaeological and religious. A organization, known as "Les Amis du Bouddhisme", founded in Paris by two ladies, Miss Constant Lounsberry and Madame La Feunte, has done a great deal to popularise interest in Buddhism, as evidenced by the fact that all the better-known French booksellers now display publications on Buddhist subjects and various oriental museums give regular exhibitions of Buddhist Art and iconography which attract large crowds of interested people, while broadcast lectures on Buddhist subjects are also being given with increasing frequency. One museum, "The Musée de l'Homme" created in 1938 by Dr Rivets devotes special attention to Buddhist Ethnography. Technical and practical studies of Buddhist Art and Archaeology are carried on in the Ecole du Louvre and in various Oriental museums, chiefly the Musée Guimet and the Musée Cernuschi.

Among the French Scholarly institutions interested in Buddhist studies, special mention must be made of the Collège de France, a 16th Century foundation, where for now for more than one hundred years there has existed a Professorship in Buddhology. It was in this Institution that Henry Maspero, the famous sinologist who died in a German Concentration and Jean Przyluski who died during the War, taught and carried on their researches. Their places have been taken by Paul Demieville and Paul Mus whose works are well known to need specific description. In addition to these scholars, Jules Bloch, son-in-law and colleague of Sylvain Lévi still continues his lectures and publications, especially on the Mahāvastu and on Asoka and on the Milindapaṇha.

The Ecole Pratique des Hautes Etudes, a middle 19th century foundation of the University of Paris, also has a Professorship devoted to the study of Buddhist literature and civilisation. Some of those here present will have a vivid recollection of the recent visit to India and Ceylon of Professor Renou from this Institution. Both Professors Renou and his colleague J. Paillozat have many publications to their

credit and many more may be expected from them. Details of these and other literary documents are given in the excellent Buddhist Bibliography started in 1928 by Przyluski and after his death edited and published by Marcelle Lalou, herself a well known Tibetan Scholar. Mademoiselle Lalou has also published, for the more general reader, a summary of eleven years of work on Buddhism in Europe from 1936-1947 in the Indian Historical Quarterly of December, 1949.

Other names, worthy of special mention are those of Mason-Oussel, who devotes his attention to Japanese Buddhism, Paul Pelliot (died 1945) one-time President of the Asiatic Society of Paris, Jacques Bacot author of a book on Puddha and Buddhism, mainly from Tibetan sources, M. A. Louchet whose works on Buddhist Art have won him undying fame and also recently wrote a book on "The Old Indian track from Bactria to Taxila", J. Abbe Lecomte of Belgium, who has recently published a critical translation of Nagarjuna's Mahaprajñāpāramitāsāstra with valuable explanatory notes, G. Coedès, well-known for his studies on S. E. Asia, R. Grousset who has written on what Buddhism has meant for world civilisation, H. Von Glasenapp whose work on Buddhistic Latteicism gives us much valuable information about its secret doctrines, rites and metaphysical interpretation, and last by no means the least, Giuseppe Tucci of Rome whose Indo Tibetan Studies have earned for him a unique reputation.

Portions of Buddhist Canonical texts and translations thereof continue to be published in various countries of Europe, e.g. Germany, Italy and Czechoslovakia but most of these are sporadic, except the Bibliotheca Buddhica Series, published in Paris. This list is very well edited and promises to make a valuable contribution to Buddhist Studies.

I should like, with your permission, to turn once again to Asia. This time to China, Japan and Tibet. It is well known that in spite of the fact that Pali Tripitaka, the Pali Commentaries were known to Chinese Scholars from very ancient times, no early attempts were made to have them translated into Chinese except for some portions of the canon and a very few works like the Samantapāsādikā. Now, however, this great deficiency—for it was, indeed, such—has at last been supplied. The whole of the Pali Tripitaka has now been translated into Chinese. The work was completed in seven years, from 1938-1945, during the Japanese occupation and was undertaken by the Yuh Kün (Universal Wisdom) Great Pitaka Publication Society, whose headquarters were in the I-tsang Tse (the Dharmapitaka Temple) in Shanghai. The translation was done not directly from the Pali but from the Japanese version of the Pali Tripitaka. The translators were eminent Buddhist Scholars, well versed in Japanese and Buddhism, the Chief Editor being the Ven. Chi-Iung one of the principal disciples of the well-known Scholar the late Ven. Abbot Tai-Hsu. Although the work of translation is complete, owing to lack of funds, only two parts

of the *Dighi Nikāya* (containing the first 24 suttas), the first fifty suttas of the *Majjhima Nikāya*, a part of the *Jātaka Commentary* and the first part of the *Paṭṭhāna* of the *Abhidhamma* have so far been published. The work has, from all accounts, been well done, with variant readings and where the Chinese texts differ to any great extent from the Pali, the relevant Chinese extracts have also been given. If funds are forthcoming the whole translation can be published without delay.

For the first time in Buddhist history, we now also have a complete Japanese translation of the Pali Tripiṭaka, or as it is called by the Japanese (An Chuan-Ta Tsing King) the Great Piṭaka of the southern school. Up till now the Japanese Buddhists have no canon of their own but they have used the Chinese texts from the time of the introduction of Buddhism into Japan up to the present day. These have been published in Japan in the well known Taisho edition in 55 volumes with Professor Takakusu as chief editor. Now, there is available complete Japanese translation of the Pali Tripiṭaka as well. The work was begun in the 10th year of the present Chao-Ho dynasty took many years to complete. Fifty well known Japanese Scholars, with Mo-Tsan Sing Wu, as chief editor, were responsible for the translation, which was undertaken under the leadership of Professor Takakusu and the patronage of the Takakusu Commemorative Association who were desirous of showing their appreciation of the services rendered to Buddhist Scholarship by Professor Takakusu. In addition to the texts of the Pali Tripiṭaka itself, the *Visuddhimagga*, the *Milindapañha*, the *Abhidhammatthasāṅgahī*, the *Mahāvamsa*, the *Culavamsa*, the *Dīpa-vamsa*, the introductory chapter of the *Samantapāsādikā* and the inscriptions of Aśoka have also been included in these translations, which have been published in 70 books consisting of 65 volumes by the Great Piṭaka Publications Company. Independent translations have also recently been made of Pali works into Chinese, e.g. the translations of the *Abhidhammatthasāṅgahī*, the *Dhammapadam* and the *Mahāvamsa* by the Ven. Pa Hsiao. Mention has already been made of comparative studies of Pali and Chinese texts, the best-known being the two publications by Dr. Bapat, one on the *Visuddhimagga* and the *Vimuttimaggā*, and the other on the *Aṭṭhaviṅga* suttas and the *Aṭṭhaka Vagga* of the *Sutta Nipāṭi*. His study of the *Samantapāsādikā* with its Chinese counterparts has now been completed but still awaits publication. Mr. Ta Chu, Lecturer in Chinese in Allahabad University, has added to these studies two publications, one on the *Mahā Parimibhāṇī Sutta* and the other on the *Pāśinokkha*.

Among the noteworthy achievements of Chinese Scholars in the recent past are their translations of Chinese works into Tibetan, the most important being a translation of the *Mahāvaiśeṣāśāstra* of the Sarvastivādi school, which is a commentary on the *Nanapiyasthana* or *Astagrantha* of *Kaṭiyāyaniputra*, the first book of the *Abhidharma Piṭaka* of the Sarvastivadins. The Sanskrit originals of both these

texts are considered to be lost. There are two Chinese versions of both works. The first version of the Chinese *Abhidharma Samyuk* is *thāna* was made in 383 A. D. by Sanghadewa and Buddhāsmita, and the second by Hsüwen Tsang in 656 A. D. The first Chinese version of the commentary, the *Mahāvāibhīṣā*, was made between 137 and 149 A. D. by Buddhavarman and the second, again by Hsüwen Tsang in 656-659.

The *Mahāvāibhāṣāśāstrī* is a compendious work a kind of encyclopedia of Buddhism, consisting of 200 chapters in Hsüwen Tsang's version. Its authorship is attributed to 500 writers. Among other matters, it deals critically with the views of different schools both Buddhist and non-Buddhist, on various philosophical topics and in this respect, corresponds to the *Kāṭhivattā* of the Theravādins. It has always been carefully studied by scholars in China and Japan but so far it had not been available to the Tibetans who follow the teachings of Saivastivādi. This great work has now been translated (1945-49) into Tibetan by the Ven. Fa Tsung, Principal of the Sino-Tibetan Institute, Peking, Chungking, and will make a noteworthy contribution to Buddhist studies not only in Tibet but elsewhere as well. Fa Tsung was in Tibet for many years before the war, and he has translated several works from Tibetan into Chinese, among them being the *Bodhimārga Mahāśāstra* and *śūlāśāstra*, which are considered the most important of all Tibetan books on Mahayana. The author of these texts was the founder of the Yellow Sect of Tibet, Tsung ka-pa. The *Bodhimārga Mahāśāstra* is regarded by the Tibetans with as much veneration as the *Visuddhimagga* is by the Theravādins.

It includes an exposition of the teachings of *Yogācāra*, *Vijñāna-matratā* and *Mādhyamika* the last being considered by the author the best. To Fa Tsung also goes the credit of making for the first time the Chinese translations of several Tibetan works on Tantric Buddhism the study of which in China has, as a result, been greatly stimulated recently.

The great awakening in the study of Buddhism in China has not, however, been confined to Tantricism. It is concerned with all the more important schools and I shall like here to pay tribute to the man, the late Ven. Abbot Tai Hsu, who, more than any other, has been responsible for the modern Buddhist revival in China. For a long period, before the revolutionary movement of 1911, Chinese Buddhists had neglected the study of Sanskrit, Pali and Tibetan and, consequently, of Buddhism. The Revolution, which brought about many important changes, affected the Buddhists as well and Buddhist learning was greatly stimulated. Buddhist Institutes sprang up everywhere like bamboo shoots after the rain.

It was this revivalist movement that brought to the forefront Tai Hsu, who was a man of great enlightenment and remarkable energy. Among his activities was the organisation and despatch of several

missions to Buddhist Countries. For the study of Pali and Theravāda, he sent five young Bhikkhus to Siam in 1932 and another group of five to Ceylon in 1934. In 1941 he sent three monks to Burma, India and Ceylon to study Sanskrit and Pali. Earlier, in 1925, he had organised a mission of fifteen Bhikkhus to Tibet to study Tibetan Buddhism. The members of the mission were selected from the Buddhist College of Wu-Chang and its leaders were Tai Hsu's own disciples, Ta Yun and La Kiang, who were scholars of Vajrayāna. Two years earlier (in 1923) with the help of Buddhist laymen, Tai Hsu had opened at Lu Yin Tse (Maitya-hetu Temple) in Peking, a Tibetan school to train members for this mission. Its Principal was the late Ta Run, who was a Tantric Scholar, who had also spent several years in Japan where he had studied Vajrayāna, which had been lost in China itself. Tai Hsu himself travelled widely in Europe and America as well, and in 1941 had a Goodwill Mission to India, Ceylon, Siam and Malaya, thus bringing together the Buddhists of the lands. Wherever he went he created great interest and he succeeded in instilling into the minds of the Buddhists the need for the propagation of Buddhism in the modern world. Many Buddhist Societies, especially in the West, owe their establishment to his inspiration.

The renewed awakening in the study of Buddhism in China encouraged scholars to specialise in various fields of Buddhist Philosophy. Thus the Mādhyamika philosophy (Sam Lun) found a new exponent in Yin Sung. I am told that in his youth he was a Christian but later on he was converted into Buddhism and ordained as a monk. Having acquired a knowledge of the various schools of Buddhism, in one of the institutions established by Tai Hsu, he became a lecturer in the Sino-Tibetan Buddhist College in Chungking and, later, Principal of the Dharmarāja Buddhist Institute, near Chungking. During the Sino-Japanese War, he left Chungking and took up his residence in the Sio-to-Tse Temple, where he became the General Editor of the series of publications inaugurated by Tai Hsu. Yin Sun is a scholar deeply versed not only in Buddhism but also in history and philosophy. His chief interest, however, is in the teaching of Nāgārjuna's Mādhyamika philosophy, which had been neglected in China for several centuries. Yin Sun has written many books dealing with the history of Buddhism and Buddhist philosophy and some of these have been published by the Chan Wen (Right Hearing) Society of Hongkong, the most important being entitled *Chun-Kuan Chiang Lun* (the Mādhyamika Philosophy). This work first appeared serially in the *Hai-Shao Yin*, the oldest Chinese Buddhist magazine and it has now been published in book-form.

The *Vijnānamātratā* School of Vasubandhu has also found several distinguished adherents, among them being Tai Hsu himself. This school of Buddhist Idealism was first introduced into China in the 4th Century by Paramartha and then again in the 6th Century by Huiwen Tsang. It found its greatest exponent in one of Huiwen Tsang's chief disciples Kueichi (632-682).

Numerous books were written by later scholars and, so great was their fame, that students came from Japan and Korea to learn under them. But, by the end of the Tang Dynasty, Buddhism had suffered great reversals and most of the books were lost. Although in later ages there were students of the Yogacara school the tradition of teaching was lost and the proper interpretation of vijñānamātrāta doctrines was difficult to obtain. But fortunately for scholarship however, the books had been preserved in Japan and elsewhere and they have now once more been restored to China with the revival of learning which began with the inauguration of the Republic.

The chief exponent of the Vijñānamātrāta School in modern times was the late Yan Jin Shan, friend and collaborator of Nanjiss, author of the famous catalogue. Yan Jin Shan and his distinguished pupil, Nan-yan chan, have published critical editions of many of the books of this school and written valuable commentaries upon them. Yan was one of the greatest Buddhist scholars of the 20th century, he died in Chungking during the war years at the age of 70. He counted among his pupil Tai Hsu himself, among whose numerous publications are several works on the Vijñānamātrāta philosophy. Others who have worked in the same field are Han-Te Ching of Peking, Shemon Shit Li, Professor of Buddhism in Peking University and Wan Fug Yan of Sechiwan, a pupil of Nan-yan chan.

It is unfortunately not yet possible to get much authentic information about the Buddhist studies in Japan. That country is still endeavouring to recover from the devastations of war but such news as is available is heartening. In spite of almost insuperable obstacles, Buddhist learning has gone on and it is a real delight to know that D. T. Suzuki, the dozen of zen scholars, fully maintain his active life. Recently, several English translations of his works on zen have been published by the Buddhist Society of England and these have contributed very largely to the great interest in zen Buddhism which is manifest in many parts of the world. Numerous Societies have been established for the study and propagation of Buddhism, among whose activities are the publication of Buddhist texts and their translations. There is every reason to believe that soon we shall see in Japan's great Buddhist revival.

I had the opportunity early this year of visiting Burma, Thailand, Cambodia and Viet Nam. Here, too, the signs of a powerful Buddhist awakening are there for all to see. One of its chief aims is the promotion of Buddhist learning. In Burma, with the inauguration of freedom, the Government proposes to establish a special university for monks. The study of the Abhidhamma has been taken up everywhere, by men and women and there is a great interest in the study and practice of meditation. Numerous books are being published dealing chiefly with the Abhidhamma and some of these are indispensable for a proper interpretation of Buddhist psychology.

In Thailand, a special institution which is expected to acquire University status, has been established under the name of the Maha Makura Rāja Vidyālaya for Buddhist studies and its publications in the Thai language are already famous. The Director of the Vidyālaya is a young monk, the Ven. Sujivo, a man of great energy and enlightenment, and much may be expected of him.

In Cambodia, under auspices of the present Ruler, who is a great patron of Buddhism, and the Sangharaja, held in deep veneration both of his piety and his learning, the École Supérieure de Pāli has made rapid strides. The whole of the Pāli Tripiṭaka has been translated into Cambodian and many of the volumes already published. One recalls with gratitude the pioneer services of Mademoiselle S. Karpeles in this connection.

In Viet Nam too where the Mahāyāna prevails, there is great literary activity and a large body of literature has come into existence in Viet Namese, both of translations of Chinese text and original works by Viet Namese scholars themselves.

I hope I have said enough to convey to you some idea of the tremendous interest in Buddhism and Buddhist Studies which is to be seen in many parts of the world. Evidence of this, as for the English-speaking countries are concerned, was seen when it was announced that the volume on Buddhism published recently in the Pelican Series, had become a best-seller. This book, by Christmas Humphreys, President of the Buddhist Society of England, in the first attempt made to write a complete survey of Buddhism and Buddhist Schools. It has shortcomings, of course, (It is remarkable that it does not have many more) but the author deserves every credit for a difficult task courageously undertaken and completed. The defects, such as they are, can be remedied in future editions.

The crying need now is for many more reference works, like *Itiobogin*, the publication of which we most sincerely hope, will soon be resumed. The concordance of the Pāli Tripiṭaka will, when published, be a great boon. My own Dictionary of Pāli Proper Names has been well received. We need something like that, much better done of course, for Mahāyāna. I had hoped that a book like Keith and Macdonnell's Vedic Index would have been undertaken for Pāli by someone competent but the hope has not been fulfilled and I have, during the last two or three years, collected materials for such a volume. I hope I shall be able to find a publisher as some generous patron.

It is perfectly clear that Buddhist Studies can no longer be carried on in isolation. The labours of scholars everywhere working not only in Pāli, Sanskrit, Prakrit, Chinese, Tibetan and Japanese but also in

(1) VEDIC SECTION

A PASSAGE IN THE KAUSITAKIBRĀHMANOPANISAD (1.2.6)-SOME SUGGESTIONS AS TO THE PROPER READINGS AND A CLUE TO ITS IMPORT

(PROF. SIVAPRASAD BHATTACHARYA, CALCUTTA)

Thanks to the uninterrupted tradition amongst teachers and scholars and to the achievements of philosophers of the Vedānta system, the major Vedic Upanisads (including the Svetāśvatara) present to us a standardised text, though there is no end to the doubts and disputes as to their interpretation. It is a pity that the *Kau Br Up*, specially in its first chapter, known significantly as the *Paryanlavidyā* the most remarkable and, according to some scholars, the earliest stratum of the work, bristles us into textual difficulties which appear to be insoluble in some cases at least. Sections 2.6 of this chapter dealing on the path and experiences of the Spirit after death, referred to as the Pilgrim's Progress by Prof. Belvalkar because of its symbolism, introduce us to one of the knottiest, if not the knottiest passage in the Up literature. So far as indigenous scholarship of pre-modern days is concerned, the difficulties originating from bad transcription encouraging wild guesses in emendation (for there are no limits to this, as this does not relate to the Samhitās and the rigour of pāṭyāyana exactitude is not operative here) and in interpretation of scholars like Śaṅkaraānanda have made confusion worse confounded. The labours of certain gifted scholars extending over the last fifty years have not taken us nearer solution, though they have been by no means inconsiderable. The discovery of the *Jaiminiyabrāhmaṇa* and of the *Jaiminiyopanisaḍbrāhmaṇa* has thrown much welcome light, in as much as there is much matter common in them with the text of the *Kau Br Up* and we can never be sufficiently thankful to Caland and more particularly to Oertel for this. The attempts at restoration of and the translation of this portion by Prof. Belvalkar (more than 25 years ago) and the recent edition (Paris, 1949) by Prof. Louis Renou have served to shake off the indifference and complacency of scholars that have looked upon the *Kau* as a mere repository of the age worn doctrines of the Chāṇḍī and the *Br Ār* and look down upon this section as a mere fanciful curio of materials not synthetically connected with the creeds and commitments of older thought (as is the case e.g. in the *Nār Up* तस्यैव विदुषो यज्ञस्यात्मा यजमान श्रद्धा पत्नी पतङ्गा अजरासर्ममग्निहोत्रं सत्रं सूर्याचन्द्रमसोर्नदिमानौ ब्राह्मणौ विद्वानभिजयति.)

The passage readily divides itself into two well defined parts of which the first (I.2) inextricably connected with the doctrines of Karma and of Transmigration of the Soul, the Upanisadic view of the two paths pītṛyāna and devayāna as adumbrated in the *Mundaka*, *Chāṇḍī* and *Br Ār*, has in its manner of presentation in the beginning and in the sequel

